Architectural Illustrations

OF

SKELTON CHURCH,

Yorkshire.

BY

EWAN CHRISTIAN,

Architect.

ACCOMPANIED BY A BRIEF DESCRIPTIVE ACCOUNT OF THE BUILDING.

LONDON:

PUBLISHED BY GEORGE BELL, 186 FLEET STREET.

M.DCCC.XLVI.

BIBLIOTHECA
REGIA
MONACENSIS.

C. F. HODGSON, PRINTER,
GOUGH SQUARE, FLEET STREET, LONDON.

List of Subscribers.

Abbot, George, Esq., Architect, Barnstaple.
Andrews, G. T., Esq., Architect, Castlegate, York.
Angell, Samuel, Esq., Architect, 18 Gower Street.
Architectural Draughtsmen, Association of, London.
Armstrong, Robert, Esq., Architect, London, *proofs*.
Ashton, The Rev. Ellis, Huyton, Lancashire, *proofs*.
Atkinson, J. B. and Wm., Architects, York.

Barry, Charles, Esq., R.A., Architect, Great George Street, Westminster.
Baker, W. H., Esq., Architect, Birmingham, *proofs*.
Bartholomew, C., Esq., Architect, Rotherham, *proofs*.
Batemon, John J., Esq., Architect, Birmingham, *proofs*.
Bell, James, Esq., Architect, Langham Place, *proofs*.
Billings, R. W., Esq., Architect, London, *proofs*.
Booth, W. J., Esq., Architect, 34 Red Lion Square.
Botham, John R., Esq., Architect, Birmingham, *proofs*.
Bowman, Henry, Esq., Architect, Manchester, *proofs*.
Brandon, Raphael, Esq., Architect, 11 Beaufort Buildings, Strand, *proofs*.
Brandon, J. A., Esq., Architect, 11 Beaufort Buildings, Strand, *proofs*.
Brandram, Thomas, Esq., Lee, Kent, *proofs*.
Breakspear, W. H., Esq., Architect, Manchester, *proofs*.
Bruce, William Downing, Esq., K.C.J., F.R.S., F.S.A., 18 Charles Street, St. James's Square.
Burrell, John, Esq., Architect, Spring Gardens.
Butterworth and Whitaker, Architects, Manchester, *proofs*.

Caldcleugh, Francis, Esq., Architect, 21 Saville Row, *proofs*.
Chancellor, Frederick, Esq., Architect, Battersea.
Chantrill, J. B., Esq., Architect, Leeds.
Christian, John Scales, Esq., London, *proofs*.
Christian, Samuel, Esq., Malta, *proofs*.
Christian, Alfred, Esq., Malta, *proofs*.
Clark, J. A., Esq., Architect, Bristol.
Clarke, Joseph, Esq., Architect, 1 Lincoln's Inn Fields, *proofs*.
Clay, The Rev. John, Preston, Lancashire, *proofs*.
Clegram, W. B., Esq., Gloucester, *proofs*.
Colling, Mr. J. K., Architect, 51 Barclay Street, St. Pancras, *proofs*.
Corby, George, Esq., Architect, St. Patrick's, Dublin.
Crake, John, Esq., Architect, Carlton Chambers.

Davies, Robert, Esq., Town Clerk, York.
Daukes, S. W., Esq., Architect, Gloucester, *proofs*.
Deane, Sir Thomas, Architect, Cork, *proofs*.
Derick, J. M., Esq., Architect, Oxford, *proofs*.
Dickinson, Edward, Esq., Rugby, *proofs*.
Dixon, The Rev. W. H., Bishopthorpe.
Dobson, J., Esq., Architect, Leeds.
Dobson, John, Esq., Architect, Newcastle-on-Tyne, *proofs*.
D'Oyley, W., Esq., Architect, 6 John Street, Adelphi.
Drury, G. V., Esq., Shotover, Oxford, *proofs*.
Duesbury, W. D. T., Esq., Skelton Lodge, *proofs*.
Dyer, Charles, Esq., Architect, 36 Guildford Street, Russell Square.
Dyott, The Rev. William Herrick, Austrey, Warwickshire, *proofs*.
Dyott, Miss, Freeford, Lichfield, *proofs*.

Eddrup, Charles, Esq., Architect, 4 Tunbridge Place, Euston Square.
Edge and Avery, Architects, Birmingham, *proofs*.

Ellacombe, The Rev. H. T., Bitton Vicarage, near Bristol.
Elsley, C. H., Esq., Recorder, York.
Empson, T., Esq., Architect, Birmingham, *proofs*.
Evans, William, Esq., M.P., Derby, *proofs*.
Evans, Samuel, Esq., Darley Abbey, *proofs*.

Falcon, Charles, Esq., Liverpool, *proofs*.
Falding, Edwin, Esq., Architect, Sheffield.
Ferrey, Benjamin, Esq., Bedford Street, Bedford Square, *proofs*.
Finney, Douglas John, Esq., 75 Welbeck Street, *proofs*.
Flockton, William, Esq., Architect, Sheffield.
Ford, The Rev. J. Chubb, York, *proofs*.
Foster, Thomas, Esq., Architect, Bristol, *proofs*.
Francis, Frederick J., Esq., Architect, 2 Cork Street, Burlington Gardens.
Frewen, Thomas, Esq., Brickwall House, Northiam, *proofs*.
Flint, —, Esq., Architect, Richmond, Yorkshire.

Gale, Benjamin, Esq., Leeds.
Gill, John Elkington, Esq., Architect, Bath, *proofs*.
Gray, W., Esq., York, *proofs*.
Green, Arthur John, Esq., Architect, 80 Fenchurch Street, *proofs*.
Green, John and Benjamin, Architects, Newcastle-on-Tyne.
Gregan, John E., Esq., Architect, Manchester.
Gritten, W. R., Esq., Architect, 6 Bull's Head Court, Newgate Street.

Habershon, J. J., Esq., Rotherham, *proofs*.
Habershon, Matthew, Esq., Architect, Bonner's Hall, *proofs*.
Habershon, William Gilbee, Esq., Architect, St. Neot's, 1 *proofs*, 2 copies *plain*.
Hadfield, M. S., Esq., Architect, Sheffield.
Hakewill, Edward C., Esq., Architect, 8 Craig's Court, *proofs*.
Hamilton, J. R., Esq., Architect, Gloucester, *proofs*.
Hardwick, Phillip, Esq., R.A., Architect, 60 Russell Square, *proofs*.
Hare, The Rev. H. J., Docking Hall, Norfolk, *proofs*.
Harris, William, Esq., Architect, Bristol.
Haycock, Edward, Esq., Architect, Shrewsbury.
Hedley, The Rev. T. A., St. James', Gloucester, *proofs*.
Heslop, The Rev. John, Clifton, York, *proofs*.
Hey, The Rev. W., York.
Hicks and Gabriel, Architects, Bristol, *proofs*.
Hill, D. R., Esq., Architect, Birmingham.
Hill, Miss, Eltham.
Hodgson, Captain, Rose Cottage, Skelton, *proofs*.
Hollands, H., Esq., Architect, 11 John Street, Adelphi.
Hopkins, J. D., Esq., Architect, 25 Bedford Square, *proofs*.
Holmes, Thomas, Esq., 6 Marlborough Place, St. John's Wood, *proofs*.
Horsfall, Abraham, Esq., Leeds, *proofs*.
How, William Wybergh, Esq., Shrewsbury, *proofs*.

Jobbins, Mr. J., Warwick Court, *proofs*.
Johnstone, The Rev. Charles, Residentiary Canon, York, *proofs*.
Jones, George Fowler, Esq., Architect, York, *proofs*.
Jones, Horace, Esq., Architect, 16 Furnival's Inn.

Kerr, Peter, Esq., Architect, Sutherlandshire, N.B., *proofs*.
Knox, The Rev. Thomas, Runwell Rectory, Essex, *proofs*.

Laing, George Edward, Esq., Architect, Carlton Chambers, 12 Regent Street.
Lane, Richard, Esq., Architect, Manchester, *proofs*.
Leather, J. H., Esq., Architect, Birmingham, *proofs*.
Lewis, Thomas Hayter, Esq., Architect, 70 Baker Street, *proofs*.
Lloyd, Henry, Esq., Architect, Bristol.

Manners, G. P., Esq., Architect, Bath.
Markland, J. H., Esq., Bath, *proofs*.
Mills, Alexander W., Esq., Architect, Manchester.
Moffat, W. B., Esq., Architect, Spring Gardens, *proofs*.
Moore, The Venerable Archdeacon, Isle of Man, *proofs*.
Moore, James, Esq., Huyton, Lancashire, *proofs*.
Moore, R. W., Esq., Architect, Leeds.
Morris, Thomas, Esq., Architect, Osnaburgh Street, Regent's Park, *proofs*.

Newey, J., Esq., Architect, Birmingham.
Niblett, F., Esq., Architect, College Green, Gloucester, *proofs*.
Nicholson, E., Esq., Architect, Manchester.
Norton, W. H., Esq., Architect, Birmingham, *proofs*.

Oliver, Harry, Esq., Architect, 83 Hatton Garden, *proofs*.

Parker, H. Montague, Esq., Architect, Bristol.
Parsons, The Rev. George S., Castletown, Isle of Man, *proofs*.
Pearson, —, Esq., Architect, 31 Keppel Street.
Perkin and Backhouse, Architects, Leeds.
Picton, J. A., Esq., Architect, Liverpool.
Pinch, Mr., Architect, Bath.
Plevins, Thomson, Esq., Architect, Birmingham, *proofs*.

Pope, R. S., Esq., Architect, Bristol, *proofs*.
Pratt, Samuel, Esq., Architect, New Bond Street.

Railton, William, Esq., Architect, Carlton Chambers, 12 Regent Street, *proofs*.
Rampling, Clark, Esq., Architect, Liverpool.
Rampling, R. B., Esq., Architect, Fleetwood.
Richardson, C. J., Esq., Architect, 22 Brompton Crescent.
Ridley, J. H., Esq., Architect, 75 Lillington Street, Vauxhall Bridge Road.
Ritchie, Robert, Esq., Architect, Blackheath Hill.
Roberts, Henry, Esq., F.S.A., Architect, 13 Suffolk Street.
Rodgers, John, Esq., Hellsbro', Sheffield, *proofs*.
Roworth, Mrs., Priory, Lyncombe Hill, Bath.

SODOR AND MAN, The Lord Bishop of, Bishop's Court, Isle of Man, *proofs*.
Salvin, Anthony, Esq., Architect, 21 Saville Row, *proofs*.
Scoles, J. J., Esq., Architect, 11 Argyll Place.
Sharp, Richard Hey, Esq., Architect, York.
Sharpe, Edmund, Esq., Architect, Lancaster, *proofs*.
Shellard, E. H., Esq., Architect, Manchester.
Smirke, Sydney, Esq., Architect, 24 Berkeley Square, *proofs*.
Stevens, Henry J., Esq., Architect, Derby, *proofs*.
Stock, Henry, Esq., Architect, London, *proofs*.
Stride, Mr. Lewis, Architect, Islington.

Timperley, The Rev. W. T. P., Claremont, Shrewsbury, *proofs*.
Tite, William, Esq., F.R.S. F.S.A., Architect, 25 Upper Bedford Place, *proofs*.

Tuach, F. W., Esq., Architect, Preston, Lancashire, *proofs*.

Underwood, Charles, Esq., Architect, Clifton, near Bristol, *proofs*.
Underwood, Mr. Henry, Architect, Bath.
Unwin, Charles, Esq., Architect, Sheffield.

Vulliamy, Lewis, Esq., Architect, Saville Row.

Waddy, Henry, Esq., Gloucester, *proofs*.
Wailes, William, Esq., Newcastle-on-Tyne, *proofs*.
Walters, E., Esq., Architect, Manchester.
Walthew, Richard S., Esq., Architect, Birmingham, *proofs*.
Watson, T. W., Esq., Sheffield, *proofs*.
Welch, Samuel Thomas, Esq., Architect, Bristol.
Wellbeloved, The Rev. Charles, York.
Williams, Herbert, Esq., Architect, 54 Great Ormond Street, *proofs*.
Wilson, William Wilson Carus, Esq., Casterton Hall, Westmoreland, *proofs*.
Wilson, Mrs. R. Carus, Preston, Lancashire, 5 copies, *proofs*.
Wilson, James, Esq., Architect, Bath.
Wontner, Thomas, Esq., Barnsbury Park, Islington, *proofs*.
Worth, Samuel, Esq., Architect, Sheffield.
Wylson, James, Esq., Architect, Glasgow, *proofs*.

Yates, James, Esq., Rotherham, *proofs*.
Young, William, Esq., Architect, 7 Granby Street, Mornington Crescent, *proofs*.

PREFACE.

In the following Work no claim is made to originality, either in design or execution. The great object held in view throughout, has been to give an accurate and complete delineation of the subject which it professes to illustrate; and to accompany the drawings with such information, as that, whilst they may be thoroughly useful to the Architect, the Work shall not be wholly without interest to those unprofessional students (in these days a very numerous and increasing class) whose tastes or pursuits may lead them to take delight in Ecclesiastical Architecture.

The first Sketches were taken nearly three years ago, but many more pressing professional engagements have, during the intervening time, prevented the completion of the Drawings, the preparation of which has been proceeded with at intervals, as occasion would allow. The Author has, consequently, been compelled to defer the publication of them much longer than he could otherwise have wished. Early in the present year he again visited Skelton, compared the Drawings most carefully with the Building, and improved and completed them upon the spot, not omitting the delineation of any part possessing the slightest interest; so that he has reason to believe the Reader will, upon

an examination of them, be enabled to become as fully acquainted with the Church itself, as it is possible for pen, ink, and paper to make him.

To the Author himself it has been a delightful task, and he rejoices greatly at having been allowed, by the neglect of others, to be the means of setting forth to the world the beauties of this monument of the piety and taste of our ancestors,—a task which it has been his ardent wish to accomplish, from the time when he first became acquainted with the little Gem which forms the subject of it.

44 *Bloomsbury Square, London;*
June 1846.

SKELTON CHURCH.

It may appear somewhat surprising, in an age when the great value of the remains of the Ancient Ecclesiastical Architecture of this country is properly appreciated, and delineations of its best examples have become numerous, that a building so well known and so interesting as the little Church which it has been my happiness in the following pages to illustrate, should so long have remained almost without a line to chronicle its beauties. Yet such is the fact; for, with the exception of a ground plan and views, with some slight sketches of the details, which are given in one of the numbers of a recent publication, "The Churches of Yorkshire," the pencil of the architect appears in no way to have been employed upon it for the general information of the community.

Such publications are exceedingly useful in drawing general attention to the subjects they profess to illustrate; but I conceive that mere general views and sketches, even though they may be tolerably correct, are of little value to the Practical Architect, unless accompanied by accurate drawings of the building in general made to scale, and by detailed drawings at large, of the several mouldings, enrichments, &c., such as will enable him to judge of the combination of parts by which the effect of the whole has been produced. A want of knowledge of, and attention to, the details of their models, has, I think, been the cause of many, if not most, of the failures of modern architects in their imitations of ancient buildings. In too many instances they have apparently contented themselves with a mere general view of beautiful features, without searching diligently into the causes by which results so admirable have been produced; causes which oftentimes lie hid from any but the most minute examination, and without a knowledge of which it were vain to expect to rival, in the same style, the ecclesiastical edifices of former times.

It is far from my purpose to contend for the system of exactly copying ancient models; a course, as I consider, wholly destructive of the freedom of design which should characterize every work of art; yet I think it will be readily admitted by all who have measured ancient buildings, whether classical or mediæval, that unless the most minute and scrupulous accuracy be exercised in the examination and measurement of the details, half the lesson will be lost which ought to have been learnt in their study. It has always appeared to me, that if we wish to rival the old masters in the productions of modern art, we ought to endeavour by all means to work in the same *spirit*, to make ourselves thoroughly acquainted with the causes of their success, theoretically and practically; and having their knowledge thus spread before us for our guidance, we should strive to go forward in the same path, step by step, nearer to perfection.

With respect to Skelton Church, it has been my aim, in the ensuing pages, to supply this necessary information, and to present the building complete in all its parts and details, for the instruction and gratification of all those who may be able to appreciate and take pleasure in the examination of its beauties. It were much to be desired that every architect who has the opportunity, and a true love for the work, would contribute to the information already diffused upon the subject, by the illustration of some one or more of the many very beautiful Churches which still adorn our country. There is no lack of subjects, and therefore no need for any to trench upon ground already occupied, and to incur thereby an useless loss of time and labour; but if each went honestly and carefully to work, without treading in another's footsteps, in the course of time a mass of valuable and interesting information would be got together, such as is much wanted, and would form a lasting memorial of the structures of bygone ages, many of which must ere long crumble in the dust, and, without such a history, be forgotten.

This Work has been prepared chiefly for the use of Architects; it is not, therefore, my intention to enter into a lengthened history or description of the Building, but simply to state a few facts concerning it, and to trust principally to the drawings and the explanations which accompany each plate for its illustration.

The Village of Skelton, in which the Church stands, lies about four miles from York, a little to the right of the old Great North Road. It contained, in 1841, three hundred and sixty-seven inhabitants.

The Church was formerly connected with York, as will be seen from the following extract from "Lawton's Collections relative to Churches and Chapels within the Diocese of York," (Vol. II., p. 456): — "The Church of Skelton is an ancient Rectory, formerly belonging to the patronage of the Treasurer of the Cathedral Church of York, and on the dissolution of the Treasury it came to the Crown, and in Archbishop Sharp's time the presentation was in the hands of Sir James Brooke." It is prettily situated upon rising ground at the Northern extremity of the Village, and is freely exposed to view on every side. It is dedicated to "All Saints," though it is sometimes called Little St. Peter's; "perhaps," as the writer in the account of the Churches of Yorkshire observes, "from a tradition still prevalent in the parish, that it was built with the stones that remained after the South Transept of the Metropolitan Church of St. Peter at York was finished, and by the same workmen." The South Transept of York Minster was commenced A.D. 1227, during the archiepiscopate of Walter Grey; and although no mention is made of its erection in any of the documents belonging to the See of York, there can be little doubt, from the close similarity which many of the details of its architecture bear to similar parts in the Transepts of the Minster, that some of the same hands that were employed upon that magnificent building, were also concerned in the erection of this more humble, but not less beautiful, little Church; and consequently the tradition may not be wholly without foundation.

Gent, in his History of Ripon, gives currency to the same tradition; and an extract from his work may not be without its interest, on this, as well as on other accounts.

"It was on the 7th of April 1731, that I mounted my courser to seek the adventures I
" proposed; and was resolved to begin with viewing the little Church at Skelton, about two
" miles North from York, because it is affirmed 'twas built with the stones that remained
" after the South Cross of the Minster had been finished by the Archbishop, Walter Grey.
" And indeed the South Door seems to resemble that of the Cathedral; alike adorned once
" with curious marble pillars, though now almost demolished. Three crosses are placed, one
" over the door, the second at the East, and the third at the West end of the Church. On
" the top of it are two stately arches, designed perhaps for ornament; or if to contain the
" bells, they are not so used; those being in a little covered steeple. The largest of which
" has this motto: 'Gloria in excelsis, 1677; Richard Maskell, Churchwarden:' the lesser,
" 'Venite exultemus Domino.' Around the Church are handsome proportional butments,

" which, as they are strengthening and ornamental without, so no less within it is sup-
" ported by strong and beautiful pillars. Near the Altar are the remains of stone pots for
" the holy water. On the ground within the rails is an old stone with this inscription:
" Orate pro animâ magistri, Roberti Lovell; (I am informed he was Lord of Skelton,
" whose eldest Son being unfortunately slain as he was playing at football, it devolved
" to others) qui obiit XXIV. die Julij, et Annæ uxoris ejus, quæ obiit XXV. die Martis
" MCCCCXXI."—GENT'S RIPON, page 2.

That the Church was completed before 1247, appears from an extract from Archbishop Grey's roll, as follows:—

" Confirmation of a Donation to the Chapel of Skelton.

" To all, &c.—The Donation which our beloved son in Christ, Master E. Hagitur,
" Treasurer, of York, made to John de l'Edes, Clerk of the Chapel at Skelton; considering
" it to be agreeable and satisfactory to us, we confirm the same by our pontifical authority,
" desiring the said Treasurer and his successors to pay annually the sum of 20*d*. to this same
" person.

" In Witness whereof, &c. &c. Dated at Thorp, on the 6th day of the Ides of
" December, A.D. 1247, in the subscribed year of our pontificate."

In the absence of any precise information on the subject, it may perhaps not be unfairly concluded, that the honour of its erection is due to Walter Grey, the Archbishop under whose auspices the South Transept of the Minster was erected, and who held the See from 1216 to 1255.

The Church is built of a light-coloured limestone, and is in very tolerable condition, having been carefully restored from a state, in some respects, almost ruinous, nearly thirty years ago. Considering the want of information which at that period so generally prevailed upon such subjects, great credit is due to the young Architect, Mr. Graham, by whom the restoration was conducted: and much honour to the memory of Mrs. Thompson, the excellent lady to whose timely munificence we are indebted for the preservation of this interesting edifice. It is true, that to the more advanced knowledge of correct Church restoration which is now becoming generally diffused, a few of Mr. Graham's ideas of propriety may appear somewhat singular; and the modern pews and gallery with which

the Church is encumbered, are by no means to be commended; but at that time a proposal to restore the low open seats of our ancestors, instead of making so called "comfortable pews," would most probably have been scouted, and even now the idea is often barely tolerated.

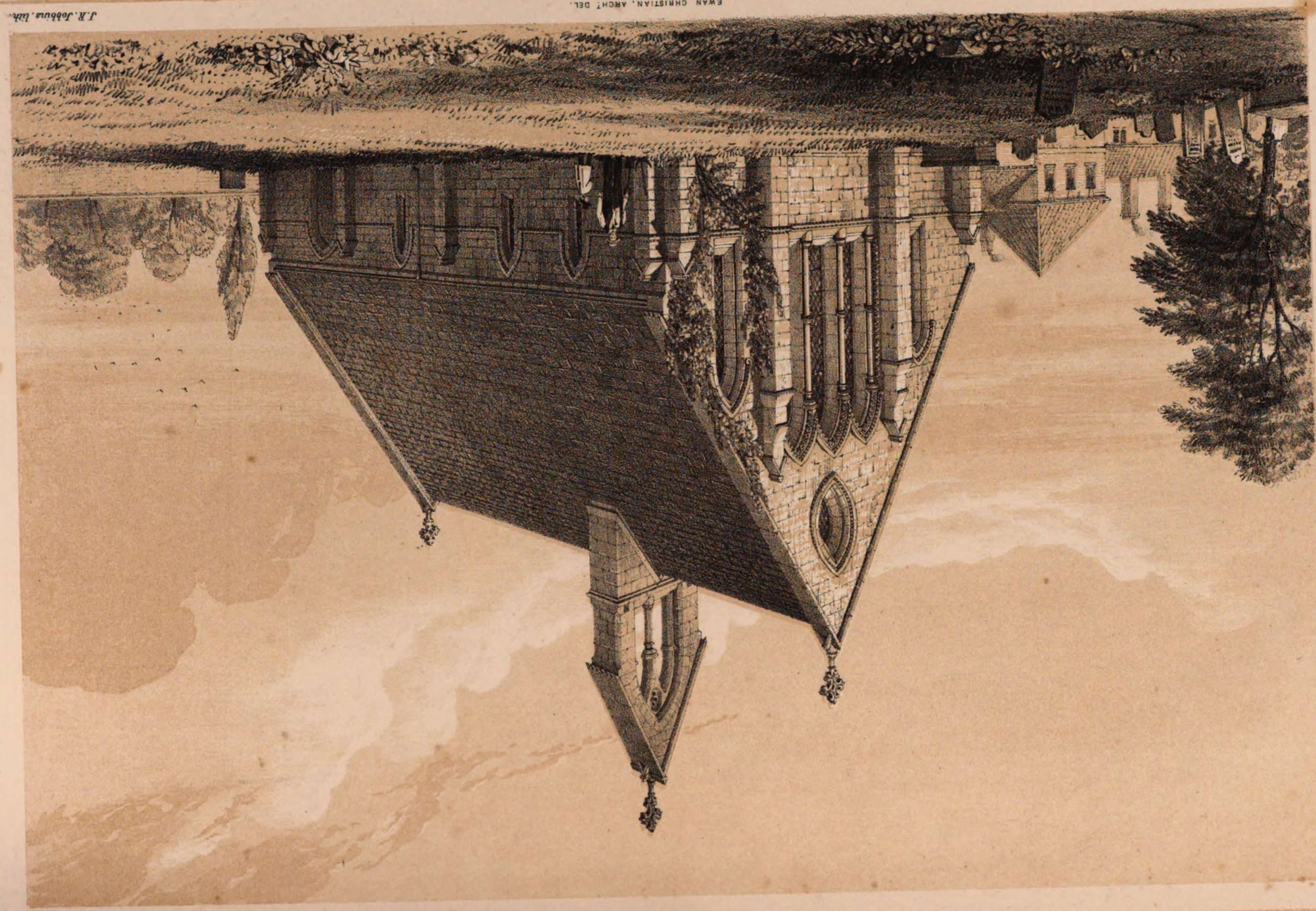
Mr. Graham had the advantage of being able to employ men brought up in the school of the restorers of York Minster—men well skilled in the execution of every detail of Gothic art, and accustomed to it from their boyhood. To one of the most intelligent and careful of these, Mr. Taylor, he committed the restoration of the stone-work. I had the satisfaction, when last at York, through the kindness of Mr. Sharp, Architect, a personal friend of Mr. Graham's, of meeting with Mr. Taylor, now a very old man; and from the conversation I had with him, I feel confident that nothing would have induced him to deviate from his model in the work entrusted to his care; and that the accuracy of his restoration, where it affects the character of the work, may be fully relied on. The repair of the Church was begun in 1814, by the celebrated Rev. Dr. Buchanan, who was son-in-law to Mrs. Thompson. He commenced with the roof, and the whole work was completed in 1818, at a cost to that lady of about £1,000.* The roof was formerly covered with tiles, but it is now slated with Westmoreland slates, the colour of which harmonizes very well with the building and the surrounding scenery.

* Mr. Graham did not live long after his work was completed, having died at Naples in the following year. In the Church is a monument erected to his memory by Mrs. Thompson, which bears the following inscription:—

"Sacred to the memory
of
HENRY GRAHAM,
Third Son of the Rev. JOHN GRAHAM,
Rector of St. Saviour's York;
whose amiable disposition, and
rectitude of conduct
during the whole of his short life,
endeared him to his family and acquaintance.
Amidst the ardent pursuit of improvement
in his profession as an Architect,
and the dissipating and corrupting air of foreign lands,
the sound principles of religion and morality
never lost their influence upon his heart and practice.
His friend, and his father's friend,
M. T.
erected this tablet, as a small mark of respect
for departed worth,
in a venerable fabric which his taste and skill
helped to restore and adorn.
He died at Naples May 1st, 1819,
in the 24th year of his age."

It is not necessary to say more, by way of description, of this unique and interesting Building, as the drawings given hereafter, together with the remarks which accompany each, will explain its beauties better than can possibly be done by any written account. To them, therefore, the reader is referred for its further illustration. I will only add, that few ecclesiastical buildings of *like dimensions*, will, I think, be found more perfect in harmony of parts, unity of design, and purity of style. It is indeed a gem, well worthy the study alike of the Architect and the amateur.

SKELTON CHURCH.



EWAN CHRISTIAN, ARCHT DEL.

J.R. Jobbins, lith.

On Stone by James K. Colling.

PLATE I.

Represents the Exterior of the Church, as seen from the North East. This view is more picturesque than that from the South East; because though the latter, from its bearing, is the most picturesque, this serves better to complete the illustration of the building, by the addition of an elevation of the North flank.

Under the local circumstances, also, a better point of sight from which to paint the picture is obtainable on this than for any other view of the Church.

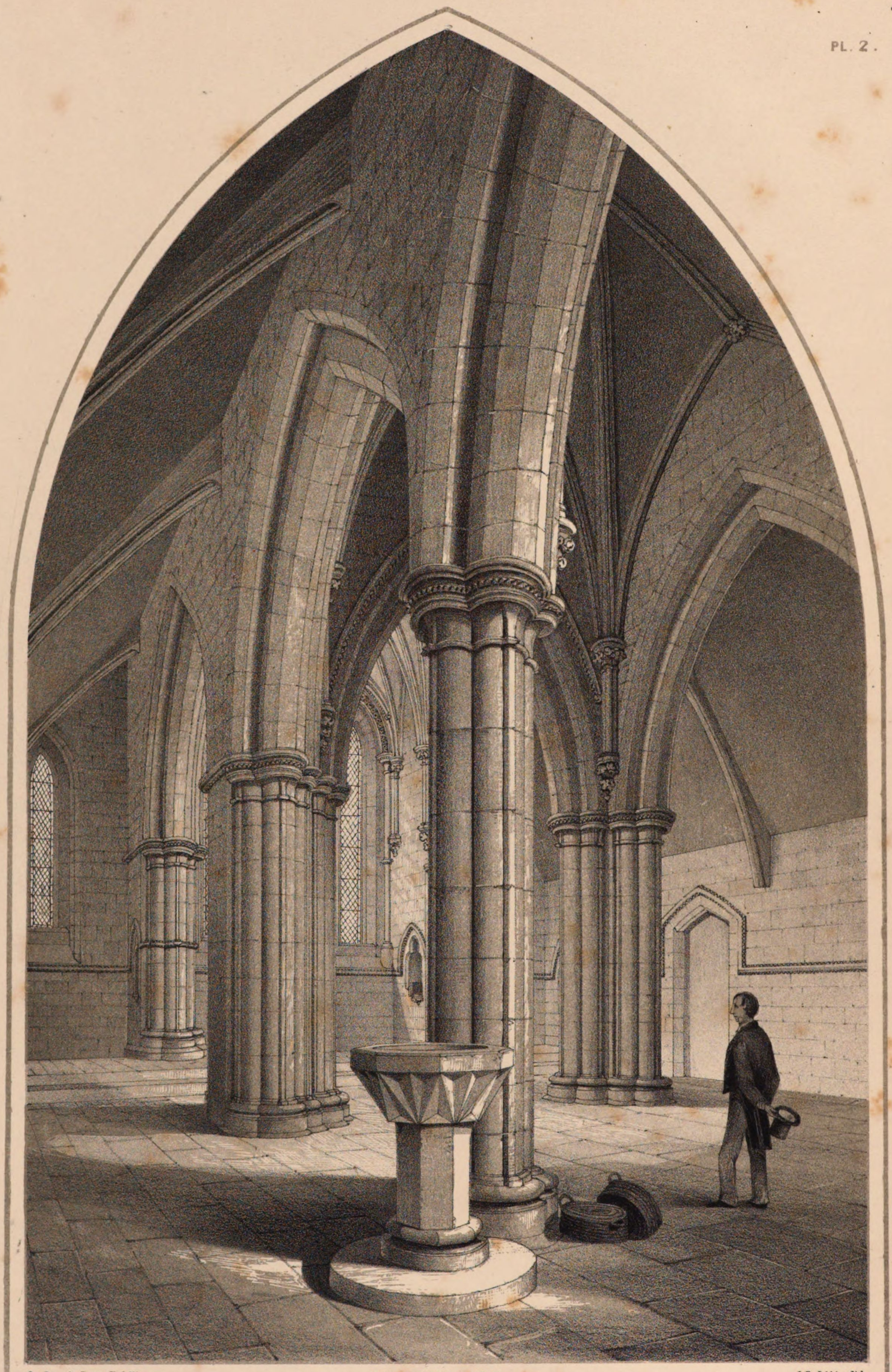
The [illegible] view, from which should next follow the East end, were the ground on the South side not so [illegible] as to prevent the proceeding, by which materials [illegible] are [illegible] obtained. On the right of plate I. are given a plan and section of the principal pillars in the building.

PLATE I.

Represents the Exterior of the Church, as seen from the North East. This view is given rather than that from the South East; because though the latter, from its taking in the Porch, is more picturesque, this serves better to complete the illustration of the building, in the absence of an elevation of the North flank.

Owing to local circumstances, also, a better point of sight from which to make the sketch is obtainable for this than for any other view of the Church.

The Ivy, and other creepers, have been cleared away from the East wall since the Sketch was made; but, in other respects, (except that the iron railing, &c. which surrounds the Church-yard has been omitted), the view is quite correct, and gives a good idea of the general effect of the building.

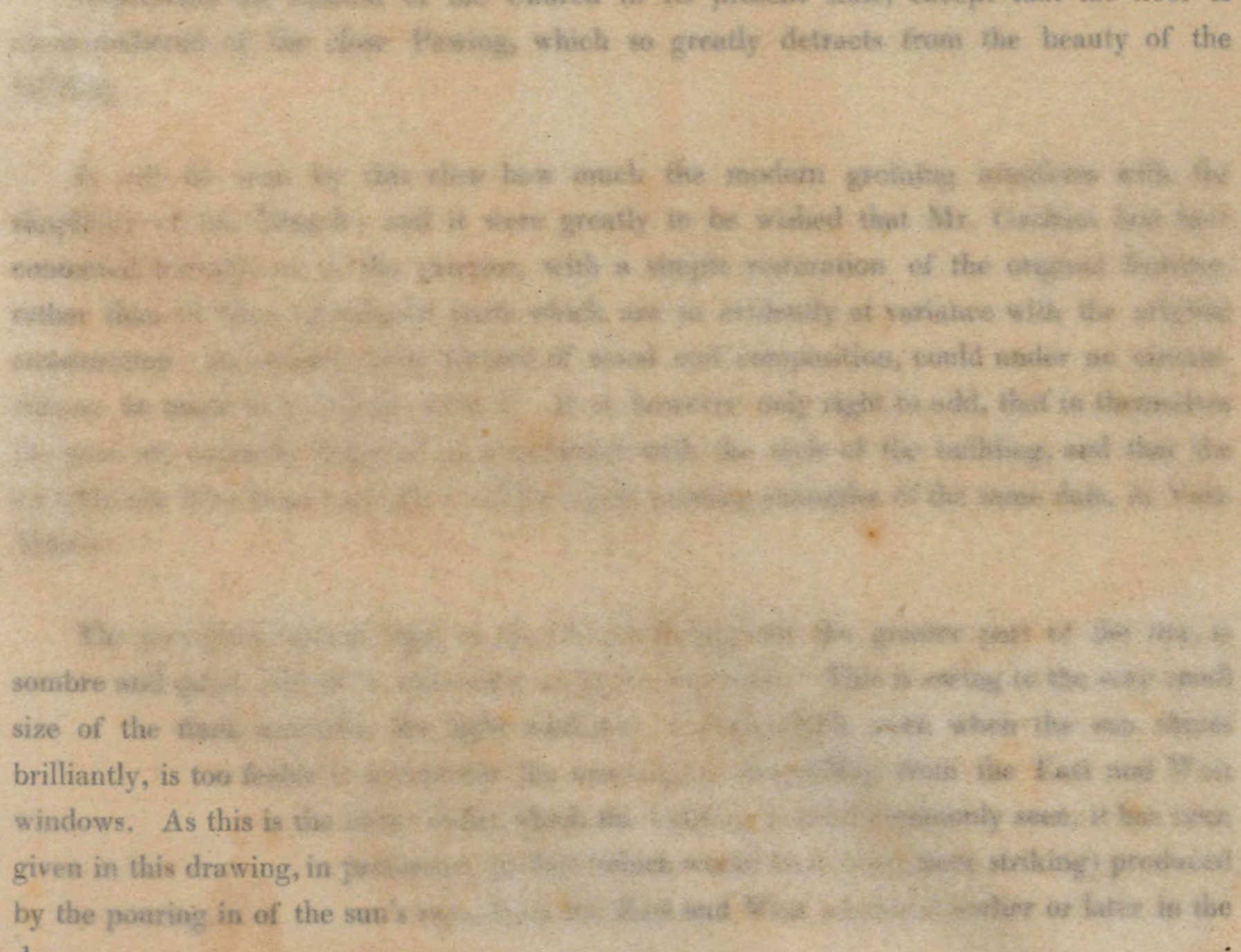


On Stone by James K. Colling. EWAN CHRISTIAN, ARCHT. DEL. *J.R. Jobbins. lith.*

SKELTON CHURCH.

INTERIOR VIEW, LOOKING TO THE SOUTH EAST.

PLATE II.



The engraving represents the interior of the Church in its present state, except that the floor is now uniformly of the close Pewing, which so greatly detracts from the beauty of the building.

It will be seen by this view how much the modern grouting straddles with the simplicity of the Church; and it were greatly to be wished that Mr. Cochran had been entrusted to complete, in this portion, with a simple restoration of the original feature rather than in that style of ridiculous parts which are so evidently at variance with the original architecture. An elegant Screen, Organ of moderate size and composition, could under no circumstances be made to [illegible] It is however only right to add, that in the erection of the gallery, originally designed in accordance with the style of the building, and that the [illegible] Mason.

The principal source of light in the Church is from the great east window, a sombre and [illegible] size of the [illegible] brilliantly, is too feeble to compensate the [illegible] windows. As this is the [illegible] given in this drawing, in [illegible] by the pouring in of the sun's [illegible] day.

J.B. Jobbins Lith.

PLATE II.

Represents the Interior of the Church in its present state, except that the floor is disencumbered of the close Pewing, which so greatly detracts from the beauty of the building.

It will be seen by this view how much the modern groining interferes with the simplicity of the Church; and it were greatly to be wished that Mr. Graham had here contented himself, as in the exterior, with a simple restoration of the original features, rather than to have introduced parts which are so evidently at variance with the original construction; and which, being formed of wood and composition, could under no circumstances be made to harmonize with it. It is however only right to add, that in themselves the parts are correctly designed, in accordance with the style of the building, and that the enrichments have been carefully modelled upon existing examples of the same date, in York Minster.

The prevailing tone of light in the Church throughout the greater part of the day, is sombre and quiet, and of a somewhat negative character. This is owing to the very small size of the flank windows, the light admitted through which, even when the sun shines brilliantly, is too feeble to overpower the cross-lights proceeding from the East and West windows. As this is the effect under which the building is most commonly seen, it has been given in this drawing, in preference to that (which would have been more striking) produced by the pouring in of the sun's rays, from the East and West windows, earlier or later in the day.

On Stone by James K. Colling. EWAN CHRISTIAN, ARCH.T DEL. *J.R. Jobbins, lith.*

SKELTON CHURCH.

SOUTH DOORWAY.

PLATE III.

is given to show the very rich effect of the South Doorway when viewed on the spot; and which, to any but a professional eye, the geometrical drawings given hereafter, would not properly explain.

This Doorway is by far the richest feature in the Church, and is certainly a most beautiful example for study. It differs in character in all its mouldings and details, from every other part of the building; and is so much later in style, that it cannot be doubted that it was an after erection; and I think very probably it may have been the gift of some pious and munificent individual, desirous of contributing to the perfection of the little House of Prayer, to which it forms so beautiful an approach;—an example worthy of more frequent imitation in these later days. The masonry indeed shows that it was not erected at the same time as the Church, for in addition to the fact that the joints do not course with those of the Church walls externally, there is in the interior a slight break in the bonding of the wall, which shows clearly the point of junction of the old and new work.

It has been supposed by some, that this Doorway was originally prepared for York Minster; but a comparison of it with any work to be found there, will not bear out the supposition; for (except in the general resemblance which all early English mouldings and foliage bear to one another,) in no part of that beautiful building, can be found details of mouldings, more especially in the capitals and bases of the pillars, agreeing with those here seen; and it is hardly probable that so decided a difference would have been made in so small a matter; unless indeed the idea of its being a gift, might apply to the Minster also. However, whatever may be its history, it is certain that in few buildings in this country can be found a small doorway, more beautiful or effective in the richness, variety, and arrangement of its parts, than this, and very few that will more amply repay a close and repeated examination.

EVAN CHRISTIAN, ARCHT DEL. J.R. Jobbins, Lith.

ARLAXTON CHURCH.

PLATE III.

Is given to show the very rich effect of the South Doorway when viewed on the spot; and which, to any but a professional eye, the geometrical drawings given hereafter, would not properly explain.

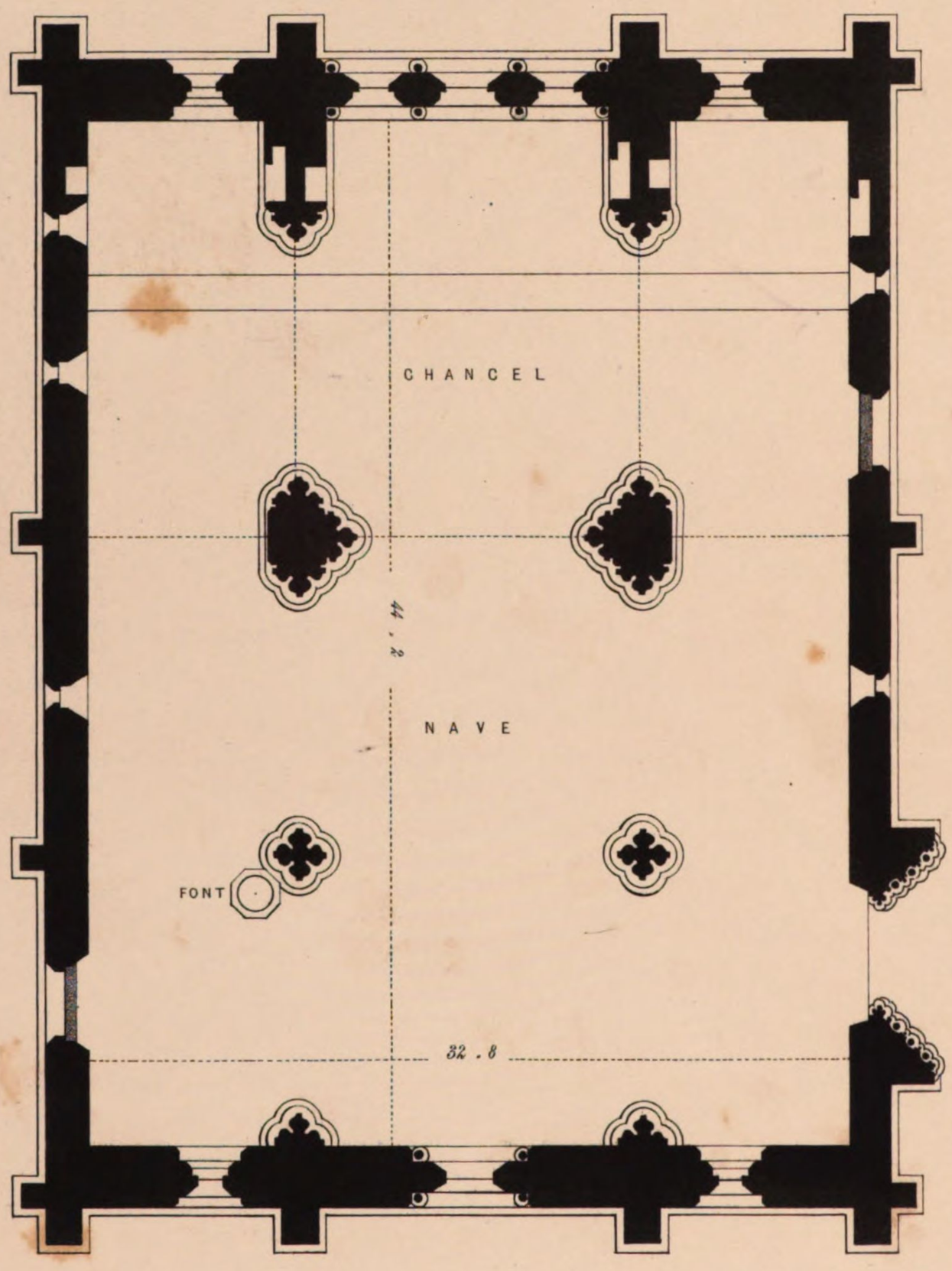
This Doorway is by far the richest feature in the Church, and is certainly a most beautiful example for study. It differs in character in all its mouldings and details, from every other part of the building; and is so much later in style, that it cannot be doubted that it was an after erection; and I think very probably it may have been the gift of some pious and munificent individual, desirous of contributing to the perfection of the little House of Prayer, to which it forms so beautiful an approach;—an example worthy of more frequent imitation in these later days. The masonry indeed shows that it was not erected at the same time as the Church, for in addition to the fact that the joints do not course with those of the Church walls externally, there is in the interior a slight break in the bonding of the wall, which shows clearly the point of junction of the old and new work.

It has been supposed by some, that this Doorway was originally prepared for York Minster; but a comparison of it with any work to be found there, will not bear out the supposition; for (except in the general resemblance which all early English mouldings and foliage bear to one another,) in no part of that beautiful building, can be found details of mouldings, more especially in the capitals and bases of the pillars, agreeing with those here seen; and it is hardly probable that so decided a difference would have been made in so small a matter; unless indeed the idea of its being a gift, might apply to the Minster also. However, whatever may be its history, it is certain that in few buildings in this country can be found a small doorway, more beautiful or effective in the richness, variety, and arrangement of its parts, than this, and very few that will more amply repay a close and repeated examination.

Further illustrations of it are given in succeeding Plates, IX., X., and XI.

The original Sketch of this Doorway not having been completed upon the spot, nor the reduced drawing from it made until more than two years after it was taken, an error has crept in which must be acknowledged, while at the same time it is corrected in the other Plates. It occurs in the position of the head under the base of one of the pillars, which should have been placed elsewhere. This drawing was finished upon the stone before the second visit was made for the examination and correction of the work; but as the view is perfectly correct in all other respects, it has not been thought necessary to destroy the stone on account of this oversight.

SKELTON CHURCH, YORKSHIRE.



GROUND PLAN.

SCALE

10 5 0 10 20 30 Ft.

EWAN CHRISTIAN, ARCHT DEL.

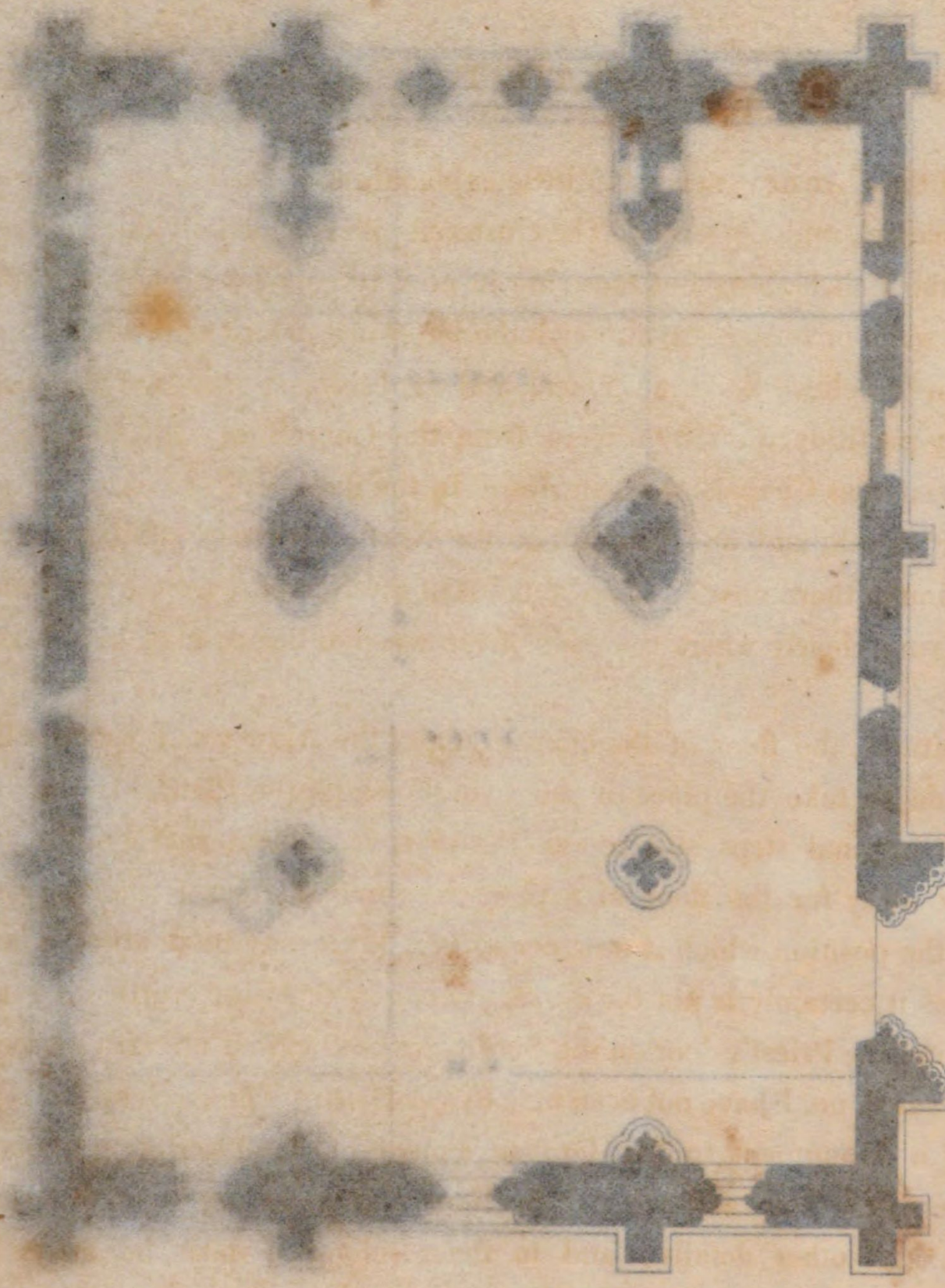
On Zinc by James K. Colling.

J.R.Jobbins, lith.

PLATE IV.

The PLAN of the CHURCH needs but little explanation. The Church consists of Nave, and Aisles, and Chancel, under one roof. The clustered pillars which divide the Nave from the Chancel support the Bell Gable; but these are in no way connected with, or supported by, the external flank walls or buttresses, although the latter are placed opposite to them. There seems every reason to believe that the Chancel, and the Eastern portions of the Aisles parallel to it, were formerly partitioned off by screens from the Church, as indicated by the dotted lines, and appropriated as Chapels or Chantries. In the flank walls of each, next the Altar, is a Piscina on the South, and an Aumbrie on the North, precisely similar to those in the Chancel: and although there now exist no remains of the Screens, yet the grooves cut in the stone-piers, show very clearly where the ends of the wooden beams may have been inserted.

In the restorations, the floor of the chancel under the Altar was lowered a few inches; and one step made to take the place of the two shown on the Plan. In the North aisle, however, the two original steps still remain; and it is evident that on the South side, although now cut away for the floor of a pew, the same number formerly existed. The Font is shown in the position which it now occupies; but it may be doubted whether this is the original site, as it certainly is not the correct one, now that the North door is built up. The North door, and the Priest's door on the South, are both closed up with masonry; but at what period this was done, I have not been able to ascertain. The Arch of the North door is made the site of a Monument to Mr. Graham's memory, the inscription upon which has been already given in a note at page 5. Sections and plans are given at large of all the windows, pillars, and other details; and to them reference must be made for further explanations.



GROUND PLAN.

SCALE

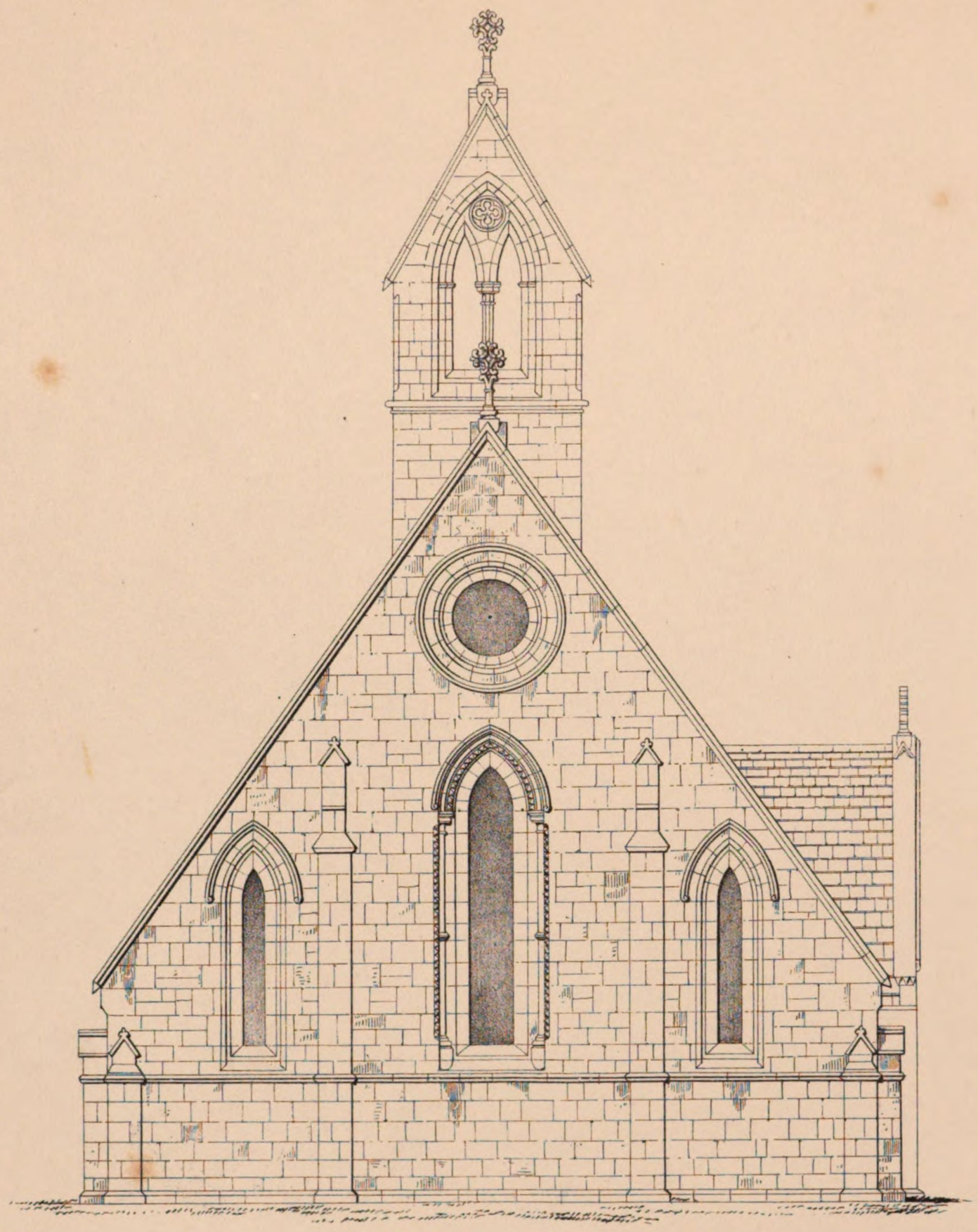
0 10 20 30 Ft

J. R. Jobbins, lith.

PLATE IV.

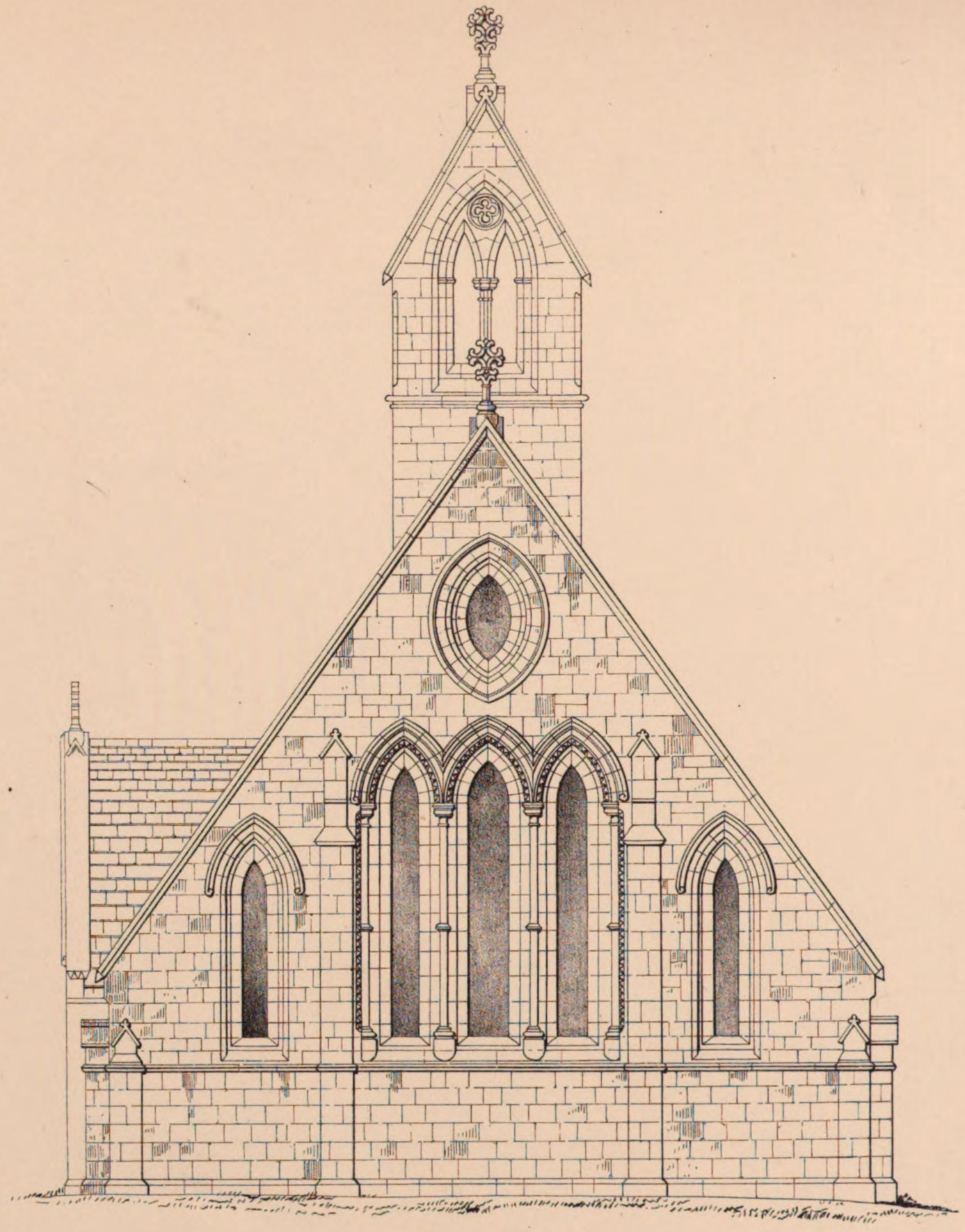
The PLAN of the CHURCH needs but little explanation. The Church consists of Nave, and Aisles, and Chancel, under one roof. The clustered pillars which divide the Nave from the Chancel support the Bell Gable; but these are in no way connected with, or supported by, the external flank walls or buttresses, although the latter are placed opposite to them. There seems every reason to believe that the Chancel, and the Eastern portions of the Aisles parallel to it, were formerly partitioned off by screens from the Church, as indicated by the dotted lines, and appropriated as Chapels or Chantries. In the flank walls of each, next the Altar, is a Piscina on the South, and an Aumbrie on the North, precisely similar to those in the Chancel; and although there now exist no remains of the Screens, yet the grooves cut in the stone-piers, show very clearly where the ends of the wooden beams may have been inserted.

In the restorations, the floor of the chancel under the Altar was lowered a few inches; and one step made to take the place of the two shown on the Plan. In the North aisle, however, the two original steps still remain; and it is evident that on the South side, although now cut away for the floor of a pew, the same number formerly existed. The Font is shown in the position which it now occupies; but it may be doubted whether this is the original site, as it certainly is not the correct one, now that the North door is built up. The North door, and the Priest's door on the South, are both closed up with masonry; but at what period this was done, I have not been able to ascertain. The Arch of the North door is made the site of a Monument to Mr. Graham's memory, the inscription upon which has been already given in a note at page 5. Sections and plans are given at large of all the windows, pillars, and other details; and to them reference must be made for further explanations.



WEST ELEVATION.

SKELTON CHURCH.



EAST ELEVATION.

10 5 0 10 20 30 40 Ft

EWAN CHRISTIAN, ARCHT DEL.

On Zinc by James E. Colling

J.R. Jobbins, lith.

PLATE V.

Gives the East and West Elevations of the Church; which are so simple, that hardly a word need be said about them. All the details will be found drawn at large upon succeeding Plates, and to them reference must be made for dimensions, &c.

It may be perhaps as well to mention here, that only one of the Crosses on the Gables, (that at the East end,) is original; the others have been restored, and though apparently similar in form, upon a close inspection they will be found to differ much in point of detail.

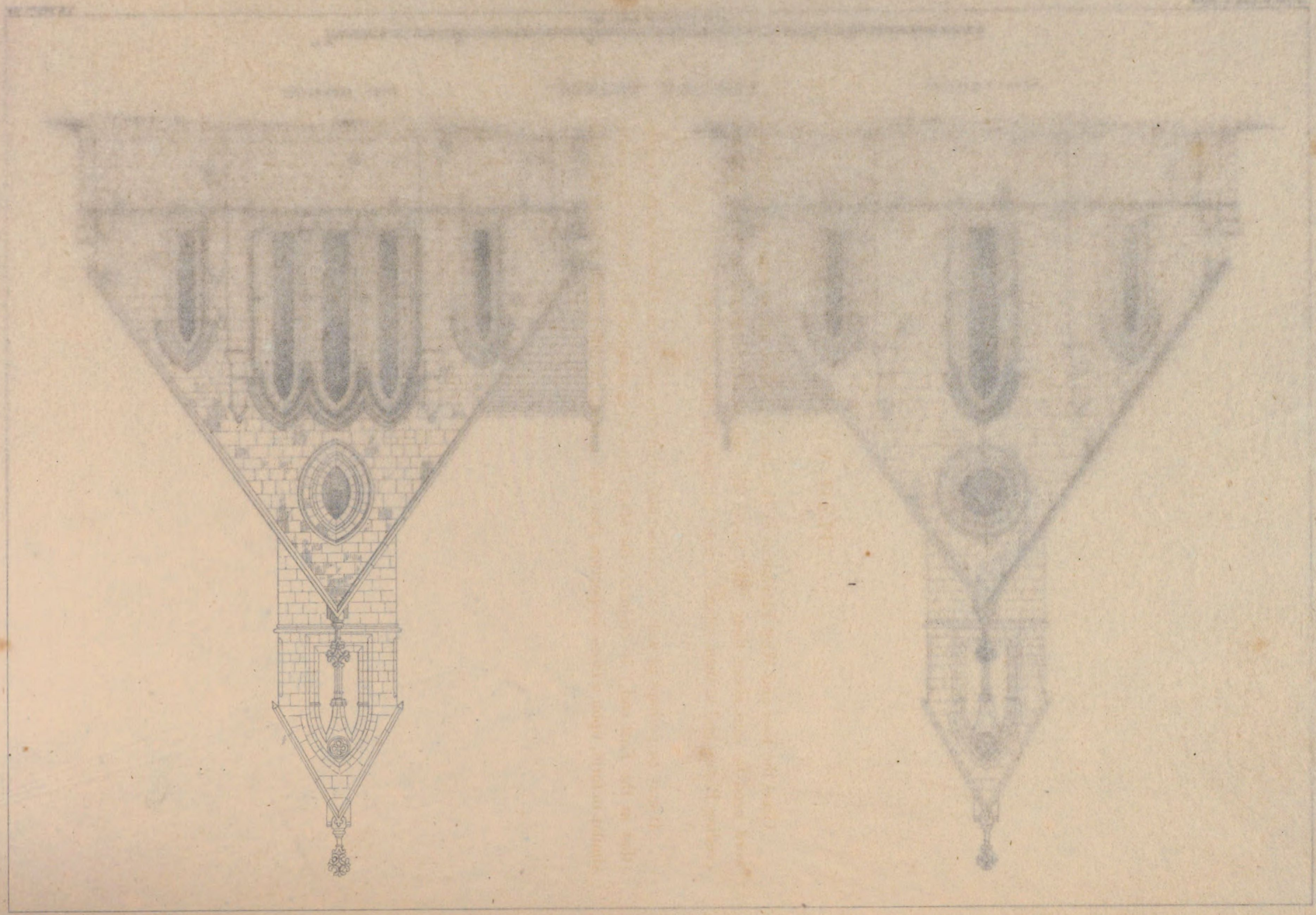
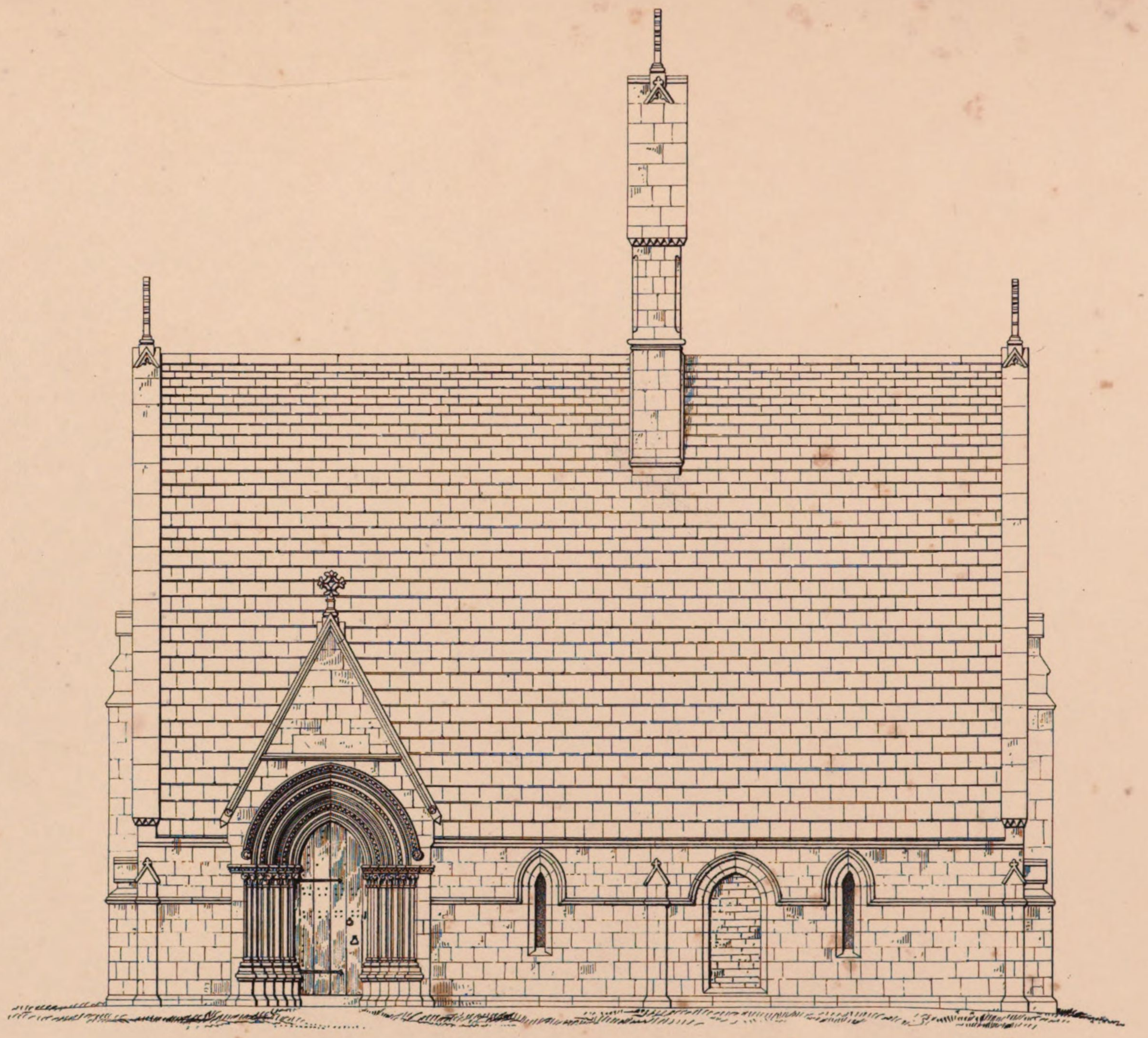


PLATE V

PLATE V.

Gives the East and West Elevations of the Church; which are so simple, that hardly a word need be said about them. All the details will be found drawn at large upon succeeding Plates, and to them reference must be made for dimensions, &c.

It may be perhaps as well to mention here, that only one of the Crosses on the Gables, (that at the East end,) is original; the others have been restored, and though apparently similar in form, upon a close inspection they will be found to differ much in point of detail.



SKELTON CHURCH.

SOUTH ELEVATION.

10 5 0 10 20 30 Feet

EWAN CHRISTIAN, ARCHT DEL.

On Zinc by James K. Colling.

J.R. Jobbins, lith.

PLATE VI.

Shows the South Elevation of the Church. The North Elevation is similar to this in all respects as regards height, and detail of windows, mouldings, &c., but is different in the position of the doorways, as a reference to the Plan will explain. The North doorway is the mate of the Priest's-door here shown, the head of which is square, and filled with a tile arch. The large South doorway will be found to be simply chamfered in construction. These, and the same remark will apply to the other details of windows, buttresses, &c.

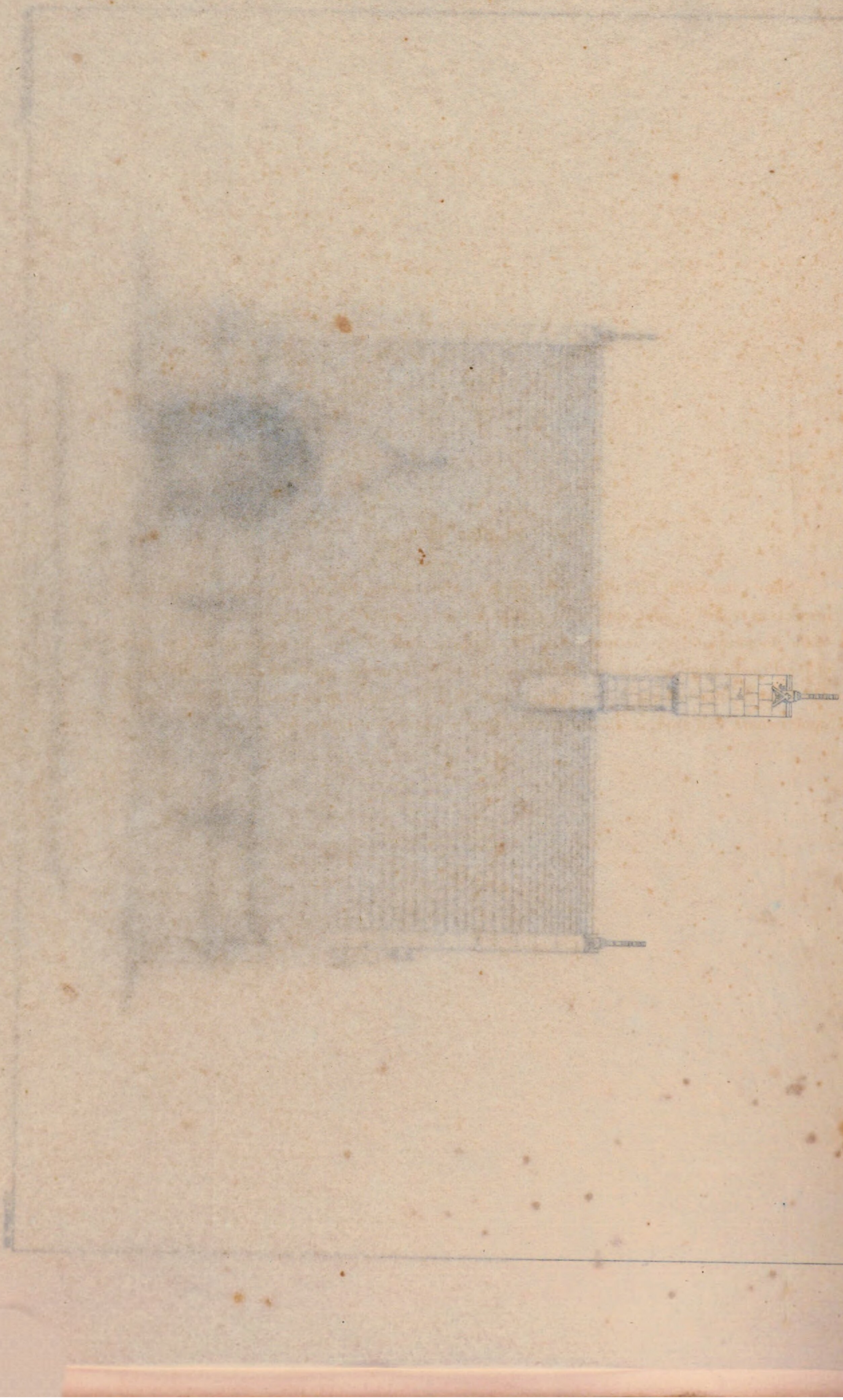


PLATE VI.

PLATE VI.

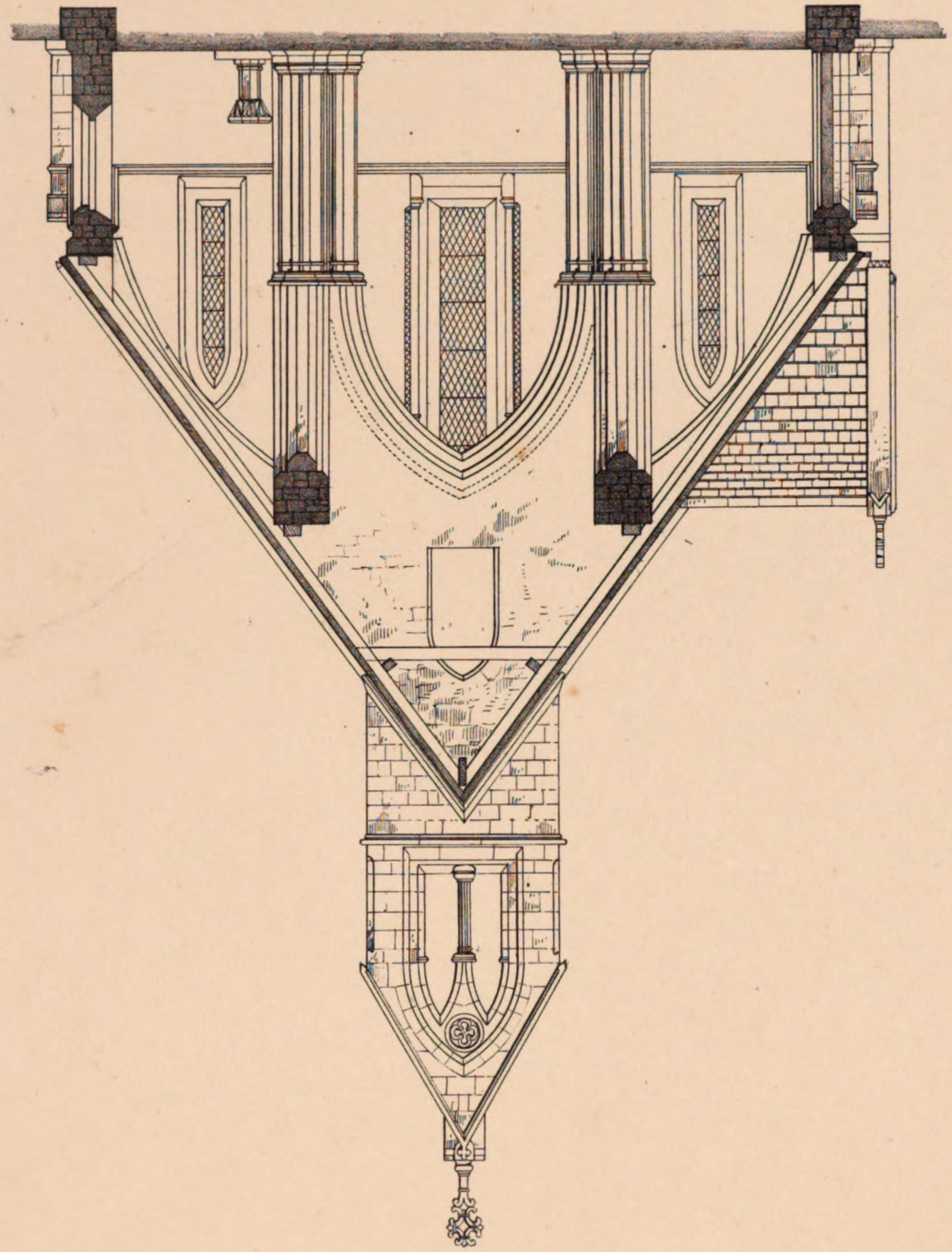
Shows the South Elevation of the Church. The North Elevation is similar to this in all respects as regards height, and detail of windows, mouldings, &c.; but it differs in the position of the doorways, as a reference to the Plan will explain. The North doorway is a fac-simile of the Priest's-door here shown, the jamb of which is merely finished with a wide splay. The large South doorway will be found to be amply illustrated in succeeding Plates, and the same remark will apply to the other details, of windows, buttresses, &c.

On Zinc by James K. Colling

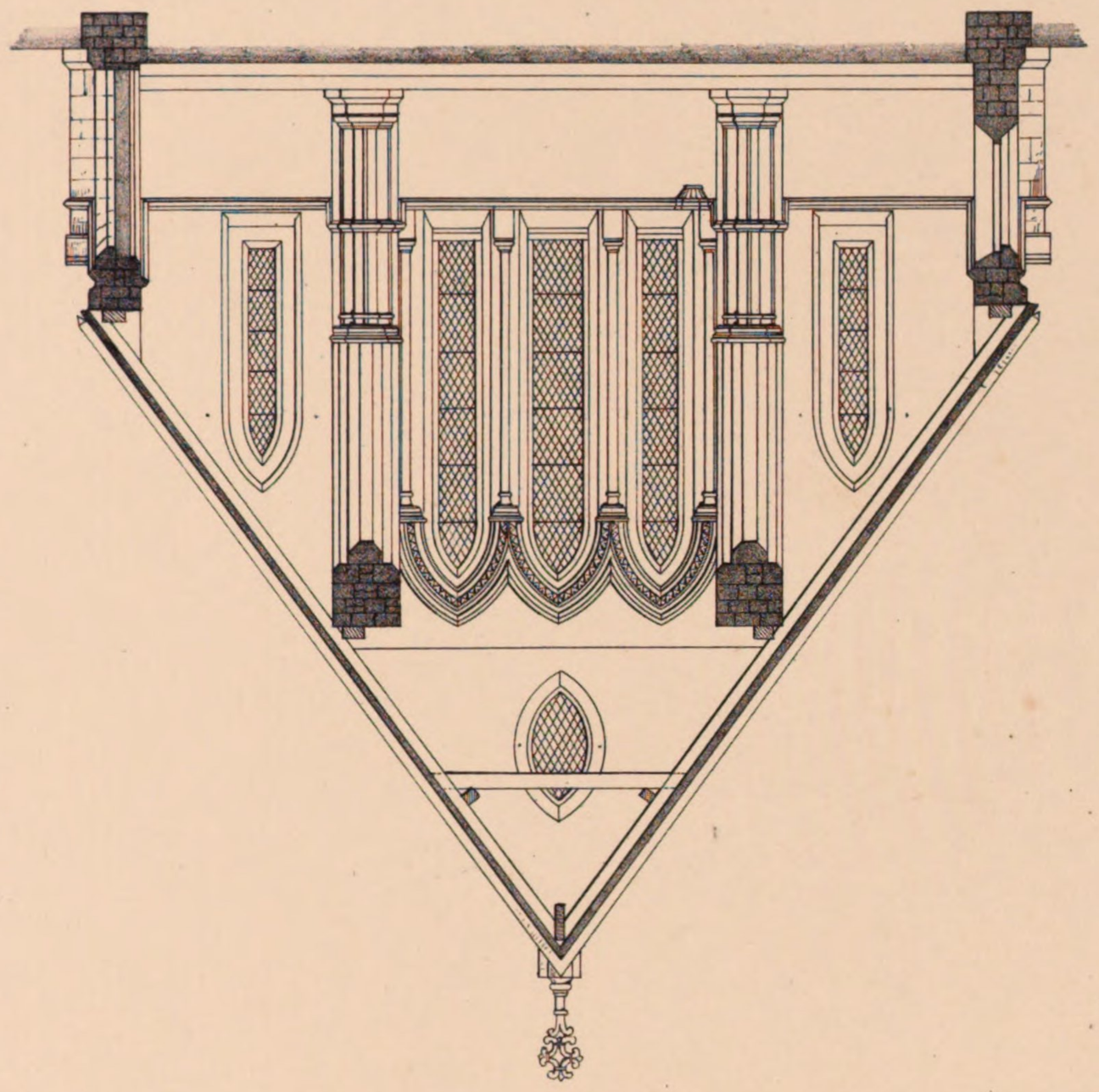
J.R. Jobbins, Lith.

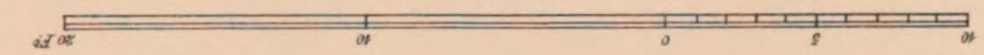
SKELTON CHURCH.

TRANSVERSE SECTION THRO' THE CHANCEL LOOKING WEST.



TRANSVERSE SECTION THRO' THE CHANCEL LOOKING EAST.

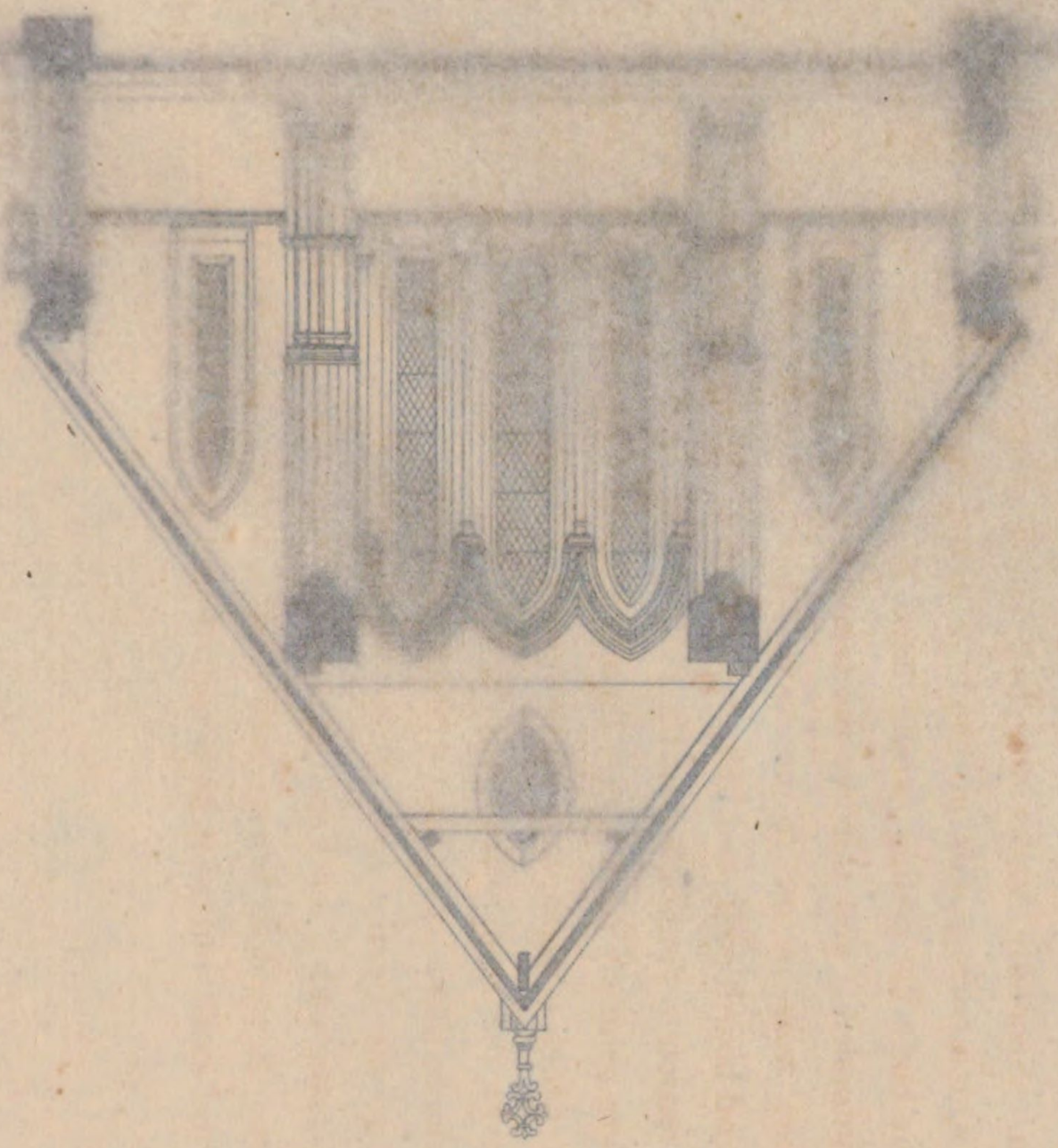




EWAN CHRISTIAN, ARCHT DEL.

PLATE VI.

purpose of better showing the timber work of the roofs, and the
sections, the modern ceiling with the Nave is omitted, and the
independent of it. I have been informed that previous to the
ceiling of boards and lath and plaster being put up, the
acquainted with any example of such a roof existing in any
think it quite possible and might have been the original
construction serve to make the opinion probable. In the
walls, there is a set-off a little above the level of the
wall is about 9 inches thereon that it is broken, and the
to be visible from within. Secondly, on the South
munication, the sill of which is on the level of the
which therefore, with any but a flat ceiling, would
which it was evidently intended
that I cannot think they were
remembered the beams and boards
therefore, there is every reason to
or nearly so. The modern
the Nave, the surface of which is
addition to the Rafters over the
the object in inserting which,
Halfpenny, kindly lent to me by
Skelton, the Church is shown with a
the rafters, over the aisles. Several
I'am informed actually did exist,



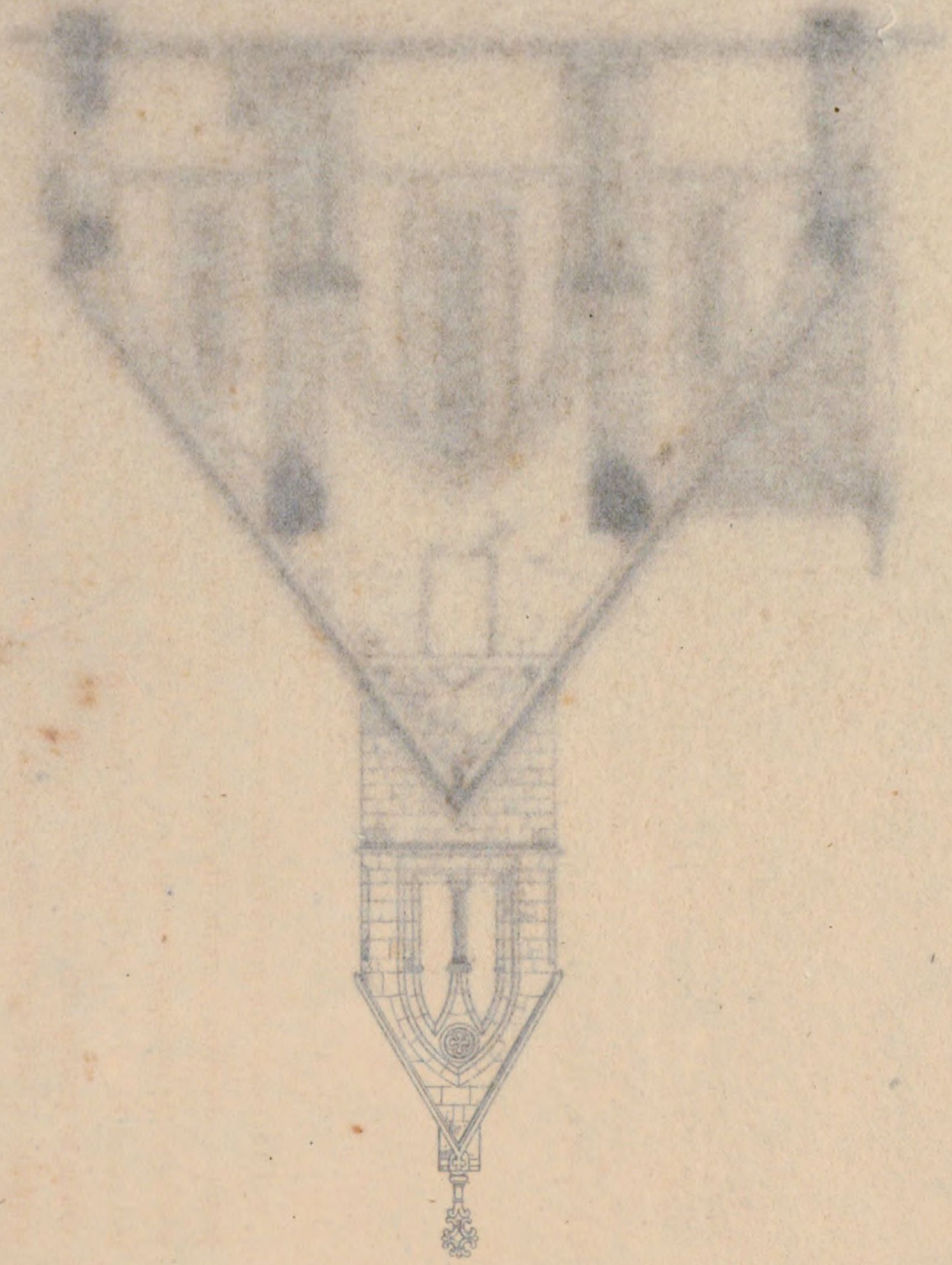


PLATE VII.

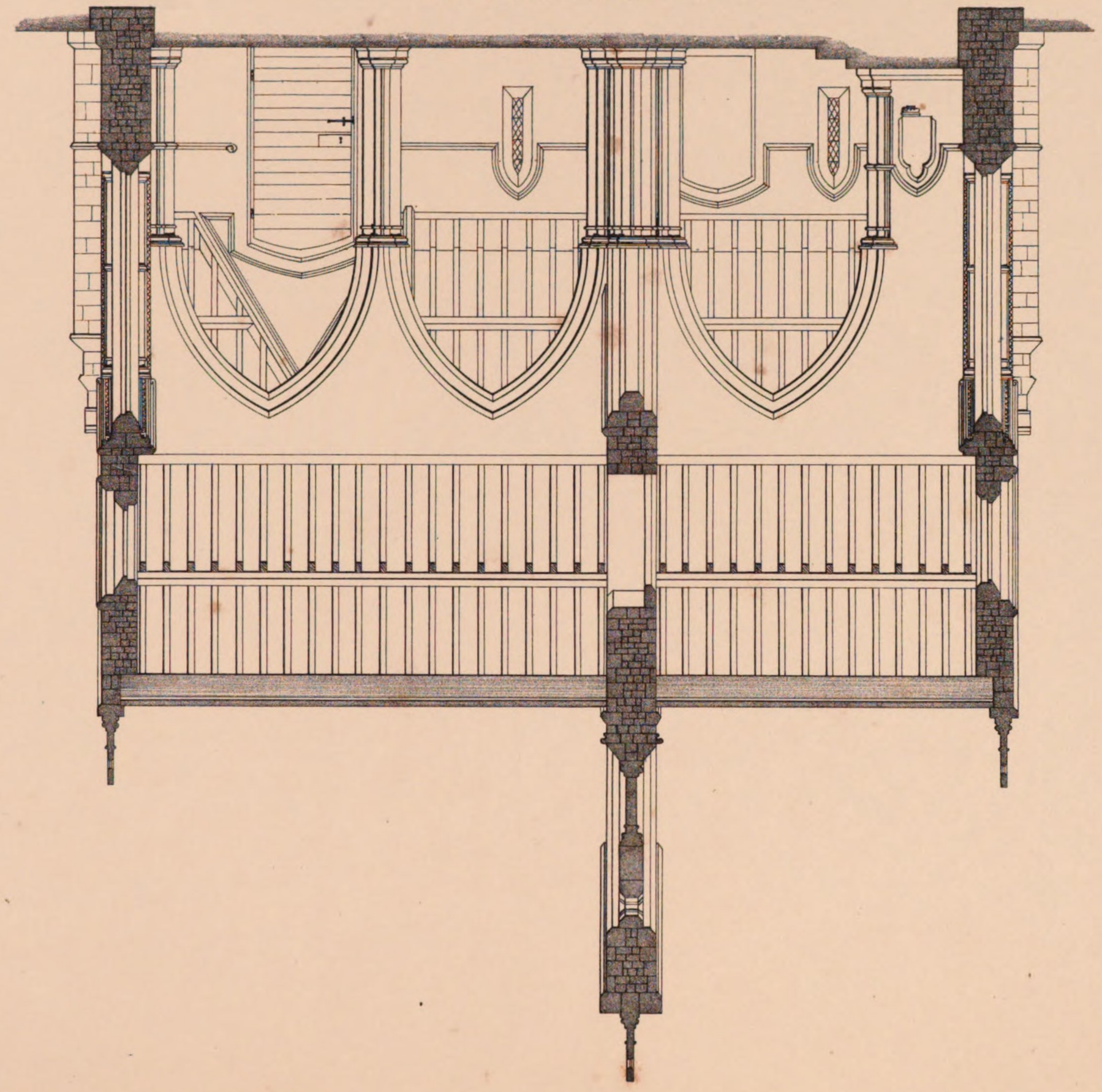
Upon this are given two transverse Sections, each taken through the Chancel, for the purpose of better showing the Arches and East Windows. In these, and in the longitudinal sections, the modern groining over the Nave is omitted, and the walls are shown as they exist independent of it. I have been informed, that previous to the last repairs, there was a ceiling of boards and horizontal beams over the Nave and Chancel; and although not myself acquainted with any example of such a mode of finishing in old Churches of this date, yet I think it quite possible such might have been the original ceiling. Several points of construction serve to make this appear probable. In the first place, in the East and West walls, there is a set-off a little above the level of the Aisle walls, above which the Gable wall is about 9 inches thinner than it is below; and this would hardly have been allowed to be visible from within. Secondly, under the Bell Gable there is an Archway of communication, the cill of which corresponds in height with the set-off on the East wall, and which therefore, with any but a flat ceiling, would have been useless for the purpose for which it was evidently intended: and thirdly, the Gable windows are so plainly finished, that I cannot think they were meant to be seen. The Clerk informed me, that he remembered the beams and boards well, and had often, when a boy, run over them. I think, therefore, there is every reason to conclude that the ceiling over the Nave was originally flat, or nearly so. The modern groining rises higher than the top of the walls over the arches of the Nave, the surface of which is continued up by means of timber and plaster. The only addition to the Rafters over the side aisles made by Mr. Graham, is in the segmental ribs, the object in inserting which, there being no purlins, is not very clear. In an old Print by Halfpenny, kindly lent to me by the Rev. John Heslop, for many years the Rector of Skelton, the Church is shown with a level ceiling over the Nave, and an inclining one upon the rafters, over the aisles. Several tie beams, struts, &c., are also there represented, which I am informed actually did exist, and must have contributed greatly to deform the building.

The Chancel arch has a label over it next the Church, as indicated by the dotted lines, the form of which, together with its terminals, is similar to that of the windows at the end of the aisles, East and West; but there is none to any of the other arches on either side. The line of the face of the outer flank walls is carried up with timber and plaster to meet the rafters.

On Zinc by James K. Colling

SKELTON CHURCH.

LONGITUDINAL SECTION LOOKING SOUTH.



10 5 0 10 20 30 Ft

EWAN CHRISTIAN, ARCHT DEL.

J.R. Jobbins, lith.

PLATE VIII

being

At the East end, [illegible]
wall of the Nave, [illegible]
at the West end. [illegible]
ships too late to alter the Plan.

The string moulding is terminated [illegible]
boss, one of which is given at large in Plate [illegible]

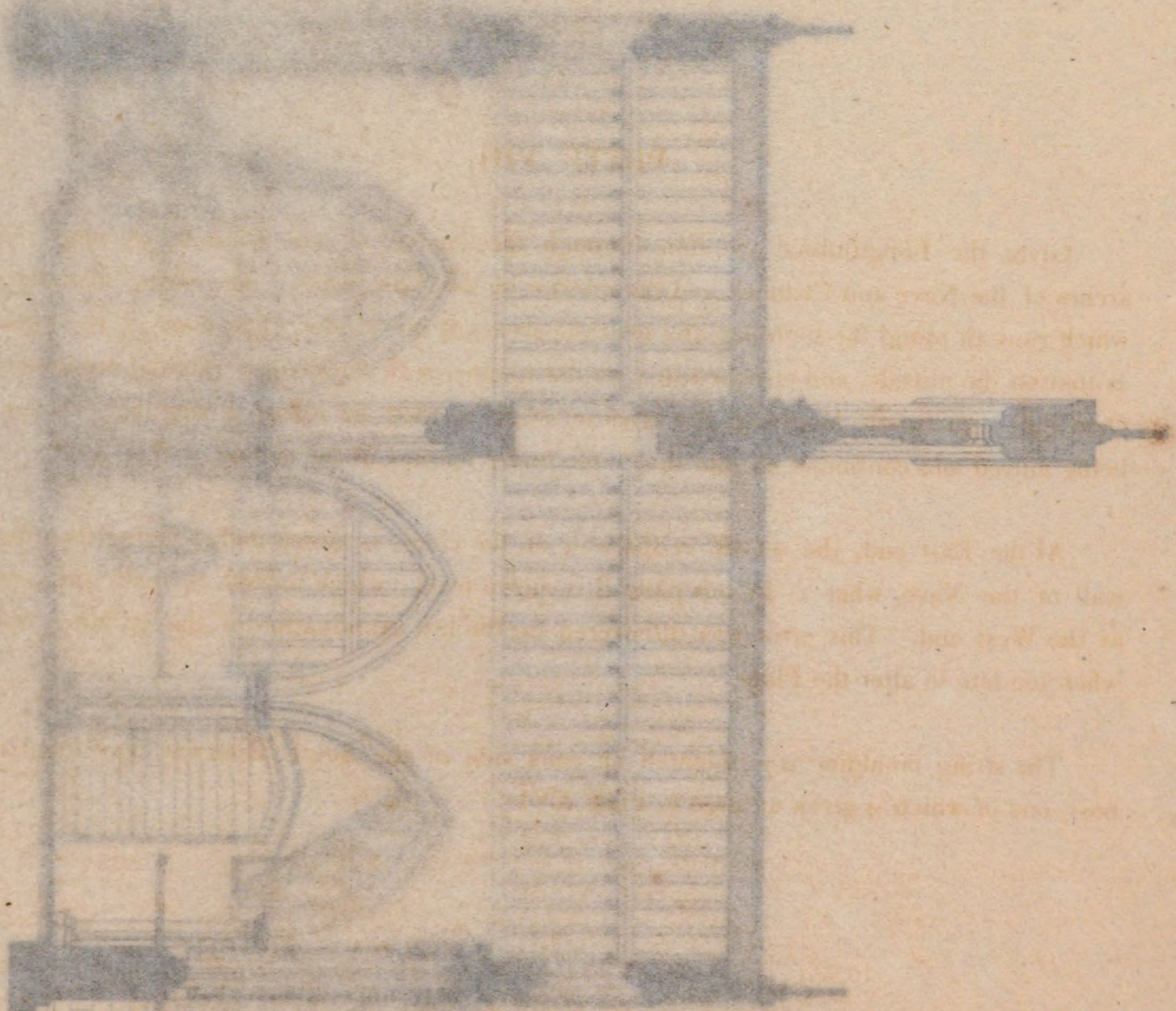


PLATE VII.

PLATE VIII.

Gives the Longitudinal Section through the centre of the Church, showing the arches of the Nave and Chancel, and the interior of the Aisle walls. The string moulding which runs all round the building, and over the arches of the windows and doors, is the same as that on the outside, and enriched in a similar manner with the plain pyramidal ornament. Over the large South Doorway, this label or string is used in rather a singular manner, being mitred and continued up into the Gable under the line of the ceiling.

At the East end, the set-off in the wall of the Gable is fifteen inches higher than the wall of the Nave, whereas in this plate it is shown level; which indeed is really the case at the West end. This error was discovered on the last examination of the building, but when too late to alter the Plate.

The string moulding is terminated on each side of the South Doorway by a foliated boss, one of which is given at large in Plate XVI.

SKELTON CHURCH.

THE SOUTH DOORWAY.

See Plate XVI.

PROFILE.

FRONT ELEVATION.

SECTION THRO THE CENTRE.

PLAN.

SECTION OF MOULDING A
HALF FULL SIZE.

EWAN CHRISTIAN, ARCHT DEL.

On Zinc by J. K. Colling

J. R. Jobbins, litho

Plates IX. & X. [illegible] of which is given on Plate IX.

On Plate IX. [illegible] through the [illegible] descriptions of the Plate [illegible] parallel [illegible] perpendicular [illegible]

PLATE IX.

Plates IX., X., and XI. are devoted to the illustration of the South Doorway, a view of which is given in Plate III.

On Plate IX. are given the front and profile elevations of the Doorway, and a Section through the centre of it, and also a Plan. It will be needless to give any lengthened description of this Plate, as it speaks for itself, and so much has been said already concerning the subject of it. I will only add, therefore, that the finished drawing was very carefully revised, and completed on the spot, and is believed to be exactly correct in every particular according to the scale.

SKELTON CHURCH.

SECTION THRO' CAPITAL
HALF FULL SIZE

DETAILS OF THE SOUTH DOORWAY

MOULDINGS OF THE JAMB

MOULDINGS OF THE ARCH.

PILLARS

OF THE

POSITION

OUTLINE OF

CAPITALS

UPPER BASE MOULDING

HALF FULL SIZE

MIDDLE PROJECTING BASE

ELEVATION ON
LINE B.B. OF THE BASE.

EWAN CHRISTIAN, ARCHT. DEL.

On Zinc by J.K. Colling

J.R. Jobbins, lith.

In the upper part of this Plate is shown at large the proper [illegible] have moulding, which is also indicated in the last Plate. [illegible] instead of heads, the barbels are curved into small knots of foliage.

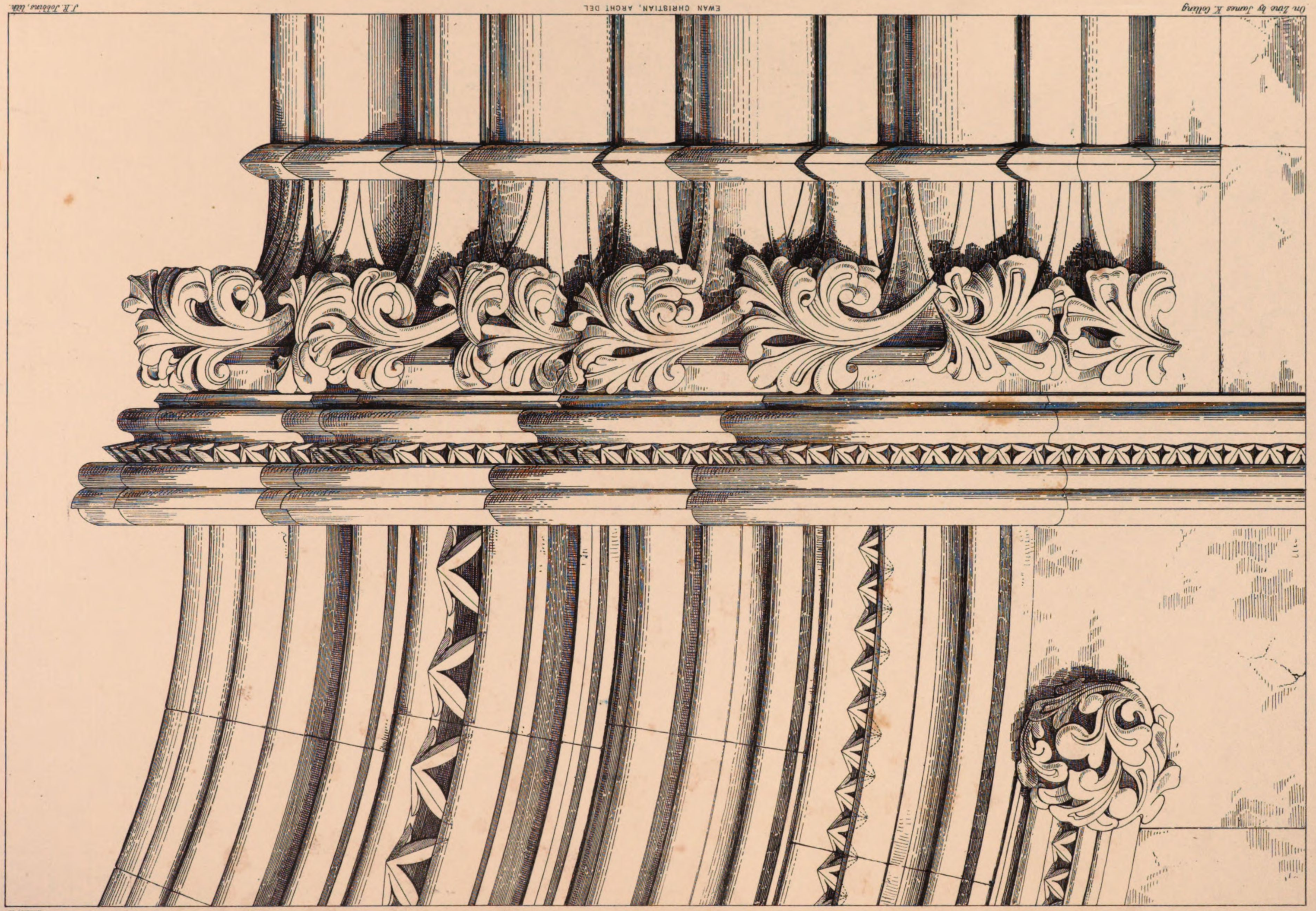
PLATE X.

Gives the Sections of the Mouldings of the South Doorway at large; the jamb and mullions being drawn one-sixth, and the capital and base of the pillars half full size. The mouldings of the jamb, and the capitals and shafts of the pillars, were renewed in the late restoration; as were also some of the enrichments in the arch. The mouldings of the latter are, however, original. The shafts of the pillars were formerly of Purbeck marble, but had almost crumbled away, and the substitution of limestone in the restoration, was, I think, judicious. The mouldings of the capitals are peculiar; but, although they have been restored, they are undoubtedly genuine, as there still remains sufficient of the old work to enable the observer to ascertain this fact. Of the base mouldings, the upper one only has been renewed, it has the water-holding hollow, which is common in early bases everywhere, though probably it is more often to be met with in Yorkshire than in any other County. The lower base moulding is very bold, and somewhat uncommon, but it has a good effect; its application will have been seen in the last Plate.

In the corner of this Plate is shown at large the proper position of the heads under the base moulding, which is also indicated in the last Plate. On the East side of the Doorway, instead of heads, the corbels are carved into small knots of foliage.

SKELTON CHURCH.

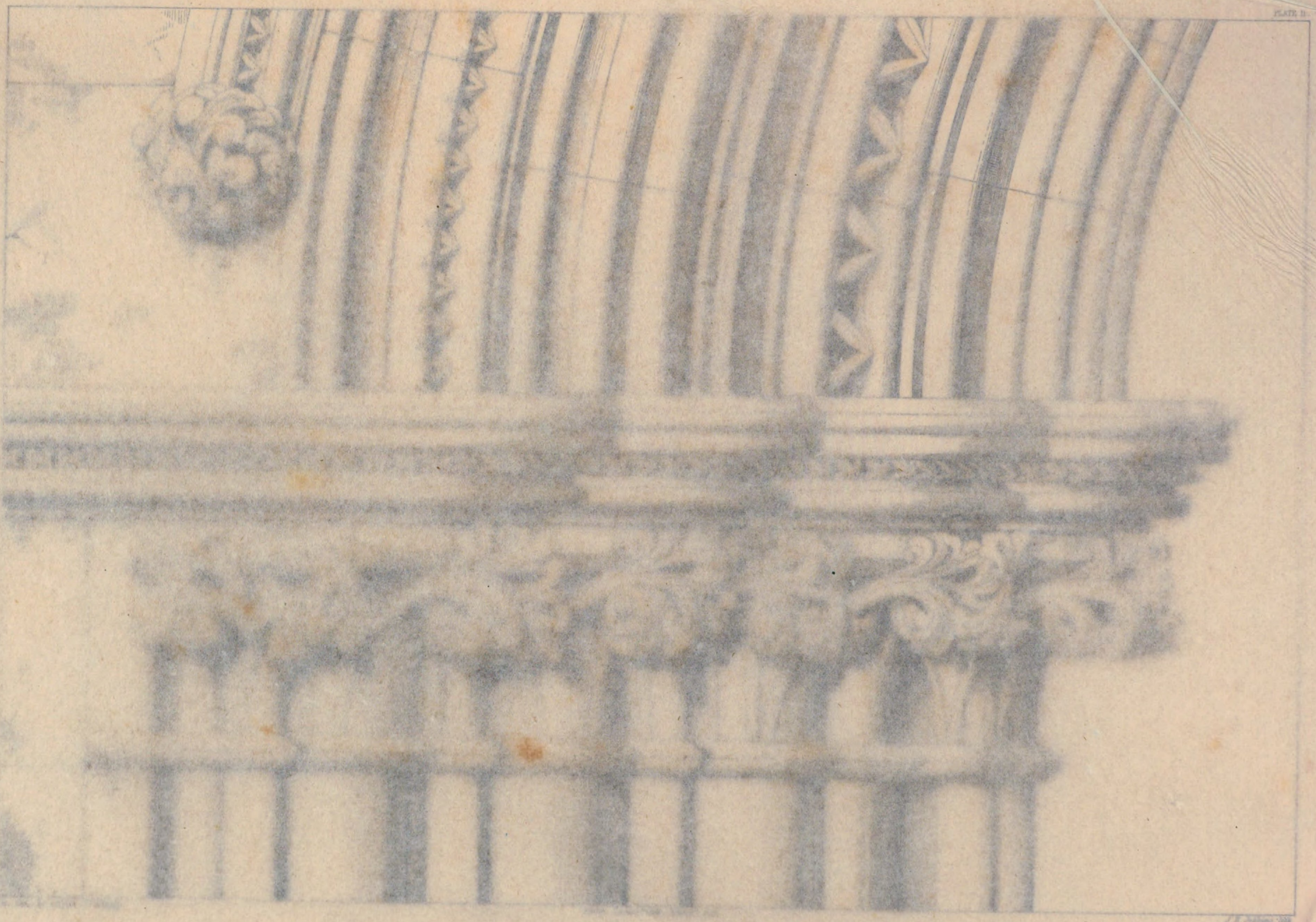
CAPITALS OF PILLARS IN SOUTH DOORWAY. — ¾ FULL SIZE



On Zinc by James K. Catling EWAN CHRISTIAN, ARCHT DEL *J.R. Jobbins, Lith.*

PLATE II

Completes the illustration of the [illegible] pillars; showing also an elevation of the [illegible] quarter full size. The [illegible] although the capitals are not the [illegible] was most strictly adhered to in the [illegible] faithful representation of the original.



ARCHITRAVE, CHURCH.

Scale of Inches

DOORWAY — ¾ FULL SIZE

PLATE XI.

Completes the illustration of the South Doorway, with a drawing of the capitals of the pillars; showing also an elevation of the mouldings of the arch, and the label terminal one-quarter full size. The exceeding richness of the detail is here very clearly seen; and, although the capitals are not the ancient ones, there can be no doubt but that the model was most strictly adhered to in the restoration, and that the drawing here given, is a very faithful representation of the original.

EWAN CHRISTIAN, ARCHT. DEL.

SKELTON CHURCH.

THE CHANCEL WINDOW

ELEVATION.

PLAN.

SCALE FOR THE ELEVATION, &c.

SCALE FOR THE DETAILS.

ELEVATION OF CAPITAL AND ARCH MOULDINGS.
¾ FULL SIZE.

MOULDINGS IN THE ARCH.
¾ FULL SIZE.

SECTION THRO' THE CILL.

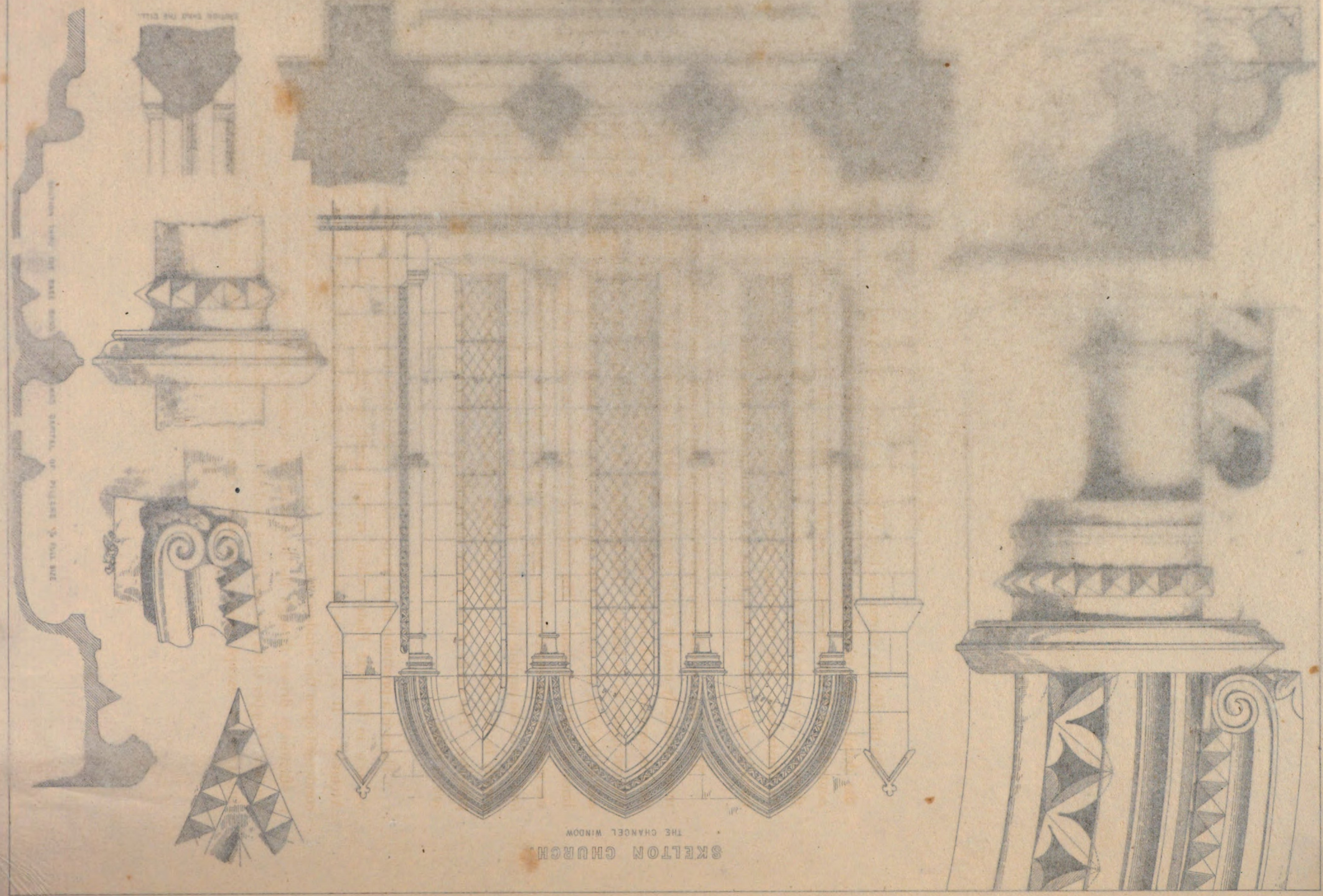
SECTION THRO' THE BASE BAND AND CAPITAL OF PILLARS ¾ FULL SIZE.

PLATE XII.

On this Plate is shown the East Window at large, in plan and elevation; together with the detail of the mouldings and enrichments, the latter drawn one quarter full size. The central West Window is precisely similar to this in all its details;- the general view of it therefore, given on the West elevation, will, together with what is here shown, suffice for its illustration. The mouldings and enrichments of both are the same, internally and externally, with such few exceptions as are indicated by the Plan.

These are the only enriched windows of the Church; and although ornament is by no means profusely used, it could hardly have been more effectively applied than it is here, for their decoration; and perhaps nothing could be added to or taken away from the design, without injury to its beauty. The mouldings of the capitals, bands, and bases of the pillars, and of the arch, are simple, bold, and effective, every member being clearly defined by sharp lines of light and shade. The four-leaved ornament is employed with great effect, and the use made of it in enriching the jambs of the side-lights is very commendable. In the label, and also in the capitals and bands of the pillars, the pyramidal ornament is used, and adds greatly to the richness of those members; its effect upon a circular face being especially pleasing. The shafts of the pillars internally are of Purbeck marble; those of the exterior are of stone.

There is a provision made in the cills of these and of the other large windows (as will be seen in the next Plate) which is well worth the attention of the practical Church Architect. It is always necessary to contrive some means for carrying off the water condensed upon the windows from the breath of a large congregation, and also that which is oftentimes driven through the lead-work of ordinary quarry-lights in wet and stormy weather. Copper tubes are sometimes used for this purpose, but unless of large size, they are almost useless; except (which is too seldom the case in Churches) when constantly attended



SKELTON CHURCH.

THE CHANCEL WINDOW

PLATE XII.

On this Plate is shown the East Window at large, in plan and elevation ; together with the detail of the mouldings and enrichments, the latter drawn one quarter full size. The central West Window is precisely similar to this in all its details ; the general view of it therefore, given on the West elevation, will, together with what is here shown, suffice for its illustration. The mouldings and enrichments of both are the same, internally and externally, with such few exceptions as are indicated by the Plan.

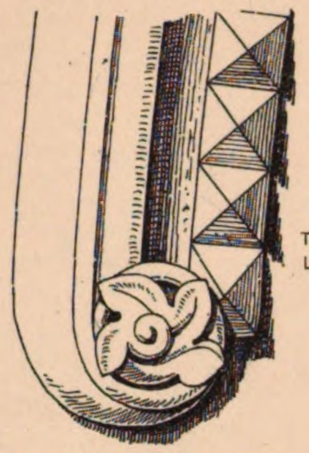
These are the only enriched windows of the Church ; and although ornament is by no means profusely used, it could hardly have been more effectively applied than it is here, for their decoration ; and perhaps nothing could be added to or taken away from the design, without injury to its beauty. The mouldings of the capitals, bands, and bases of the pillars, and of the arch, are simple, bold, and effective, every member being clearly defined by sharp lines of light and shade. The four-leaved ornament is employed with great effect, and the use made of it in enriching the jambs of the side-lights is very commendable. In the label, and also in the capitals and bands of the pillars, the pyramidal ornament is used, and adds greatly to the richness of those members ; its effect upon a circular face being especially pleasing. The shafts of the pillars internally are of Purbeck marble ; those of the exterior are of stone.

There is a provision made in the cills of these and of the other large windows (as will be seen in the next Plate) which is well worth the attention of the practical Church Architect. It is always necessary to contrive some means for carrying off the water condensed upon the windows from the breath of a large congregation, and also that which is oftentimes driven through the lead-work of ordinary quarry-lights in wet and stormy weather. Copper tubes are sometimes used for this purpose, but unless of large size, they are almost useless; except (which is too seldom the case in Churches) when constantly attended

to, and kept free from dust. The provision here made is very much better, and perfectly simple. The cill is made about three inches higher internally than on the outside; and a rebate is cut in it withinside the glass, about three inches in width, into which the water falls, and from which it escapes to the outside underneath the glass, which is not let into the cill. The space is so large that there is very little chance of its getting clogged with dust, and it is therefore always in working order. In the construction it costs nothing, and no injury is ever likely to arise from defective joints.

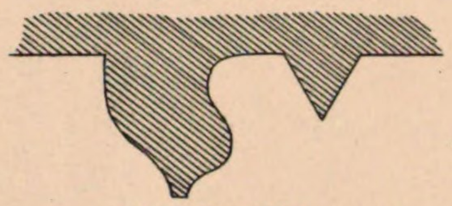
SKELTON CHURCH.

DETAILS OF THE WINDOWS.



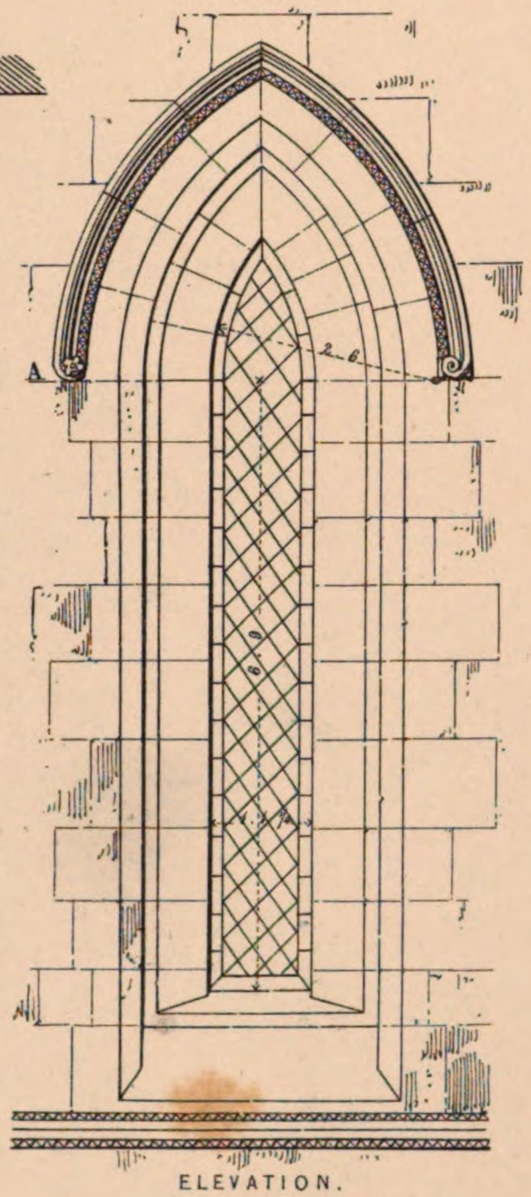
TERMINATION OF LABLE AT A.

1/4 FULL SIZE.

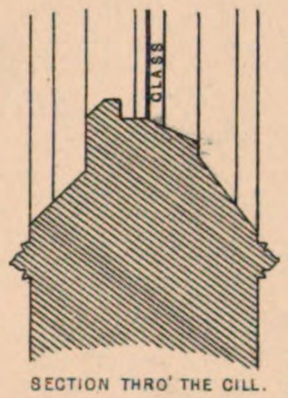


LABLE MOULDING.

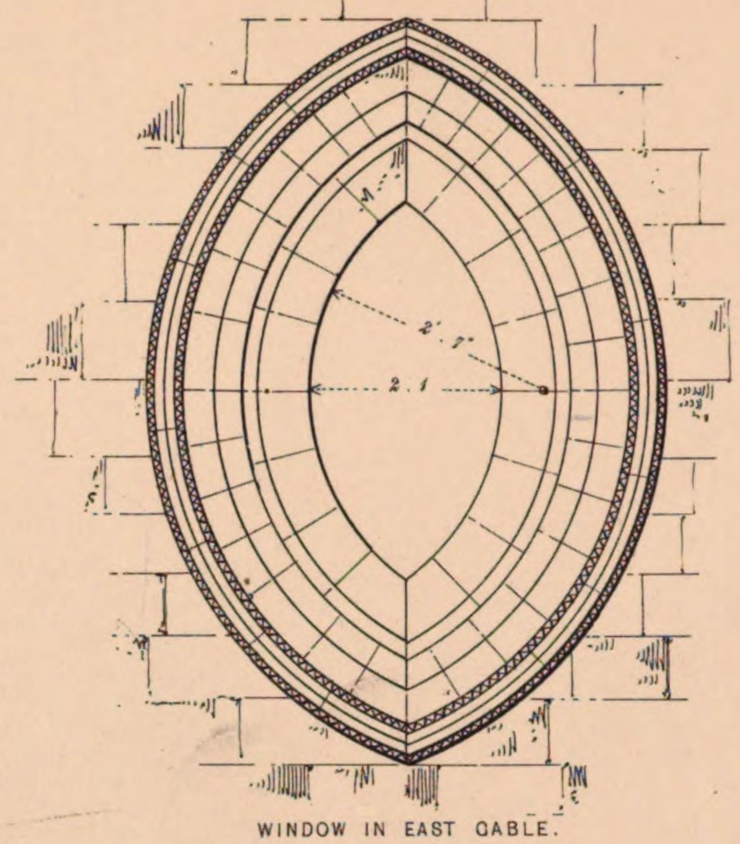
THE AISLE WINDOWS EAST & WEST



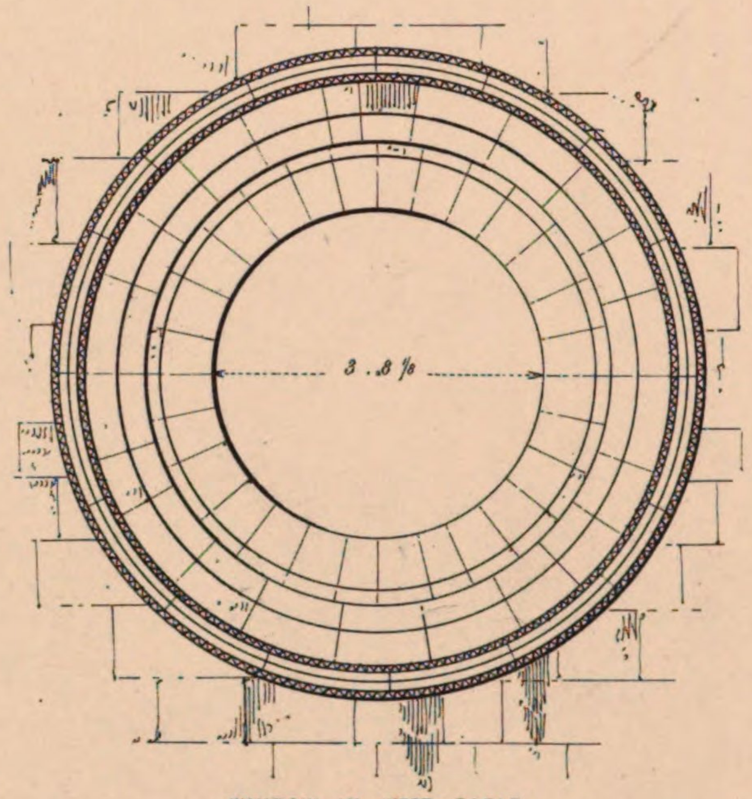
ELEVATION.



SECTION THRO' THE CILL.

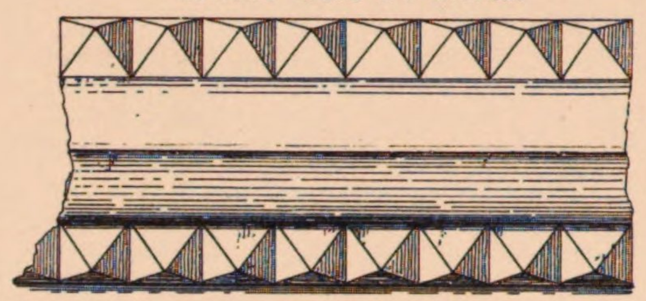


WINDOW IN EAST GABLE.

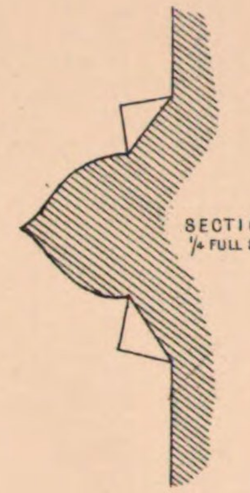


WINDOW IN WEST GABLE.

BAND, OR STRING MOULDING RUNNING ROUND THE CHURCH.

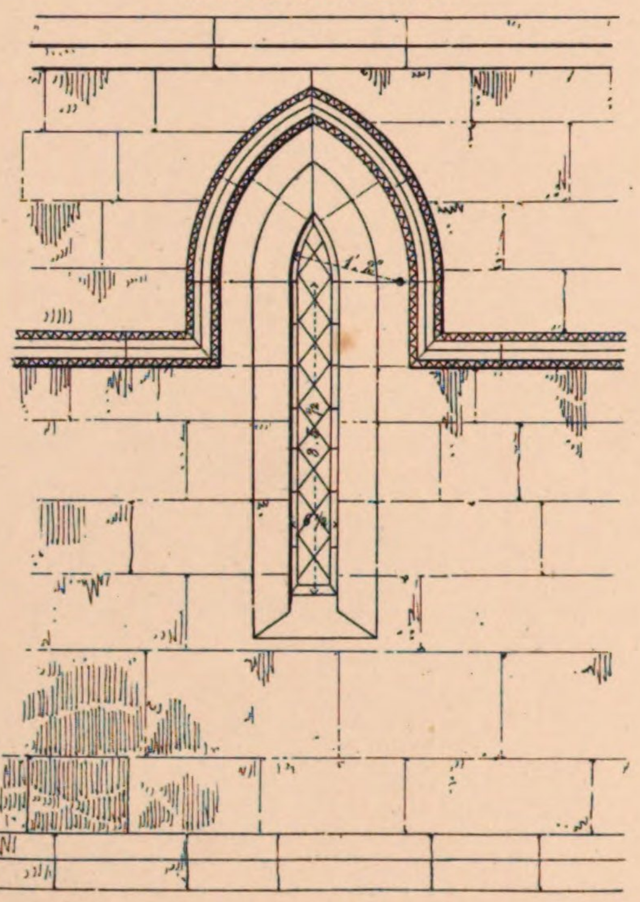


ELEVATION.

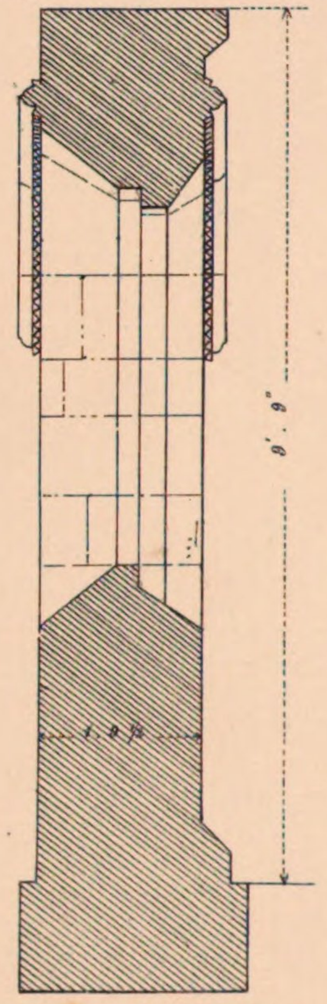


SECTION 1/4 FULL SIZE.

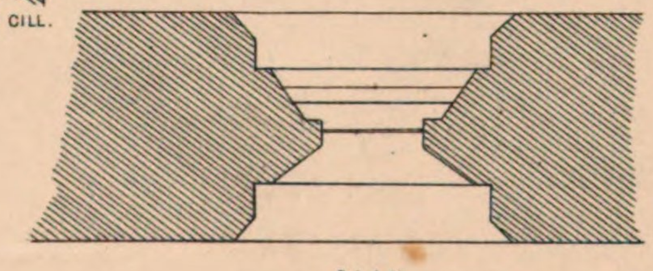
THE WINDOWS IN THE NORTH & SOUTH WALLS.



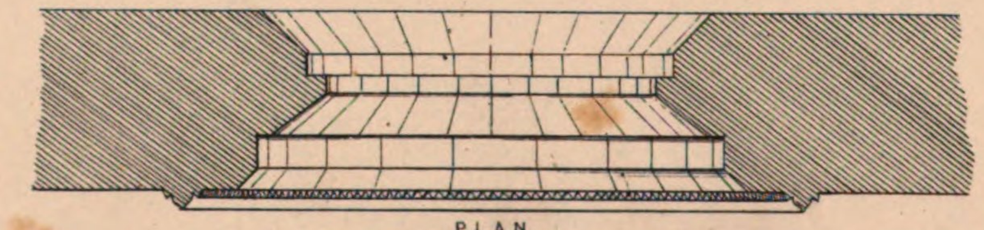
ELEVATION.



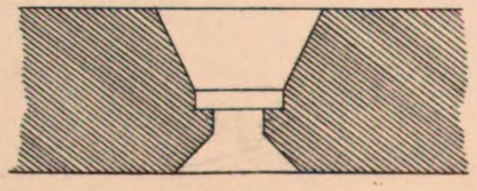
SECTION THRO' THE WINDOW SHOWING THE WHOLE OF THE FLANK WALL.



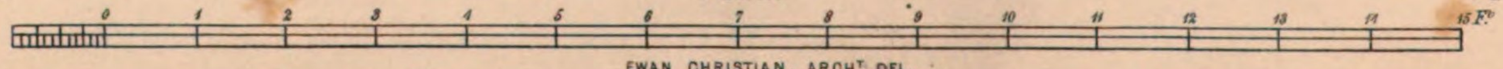
PLAN.



PLAN.



PLAN.

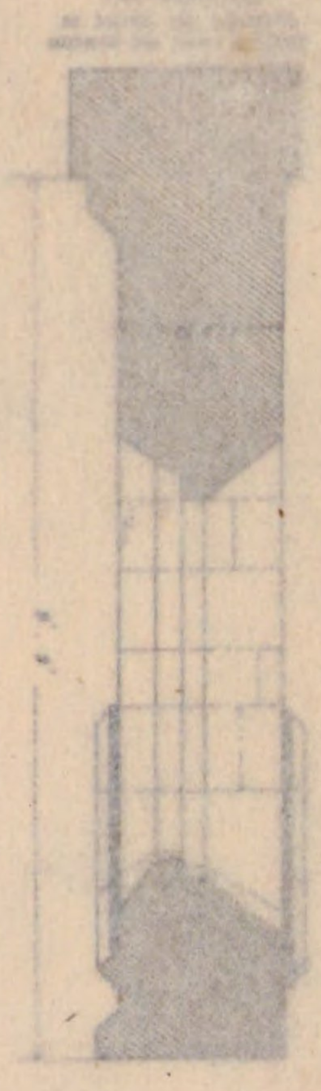


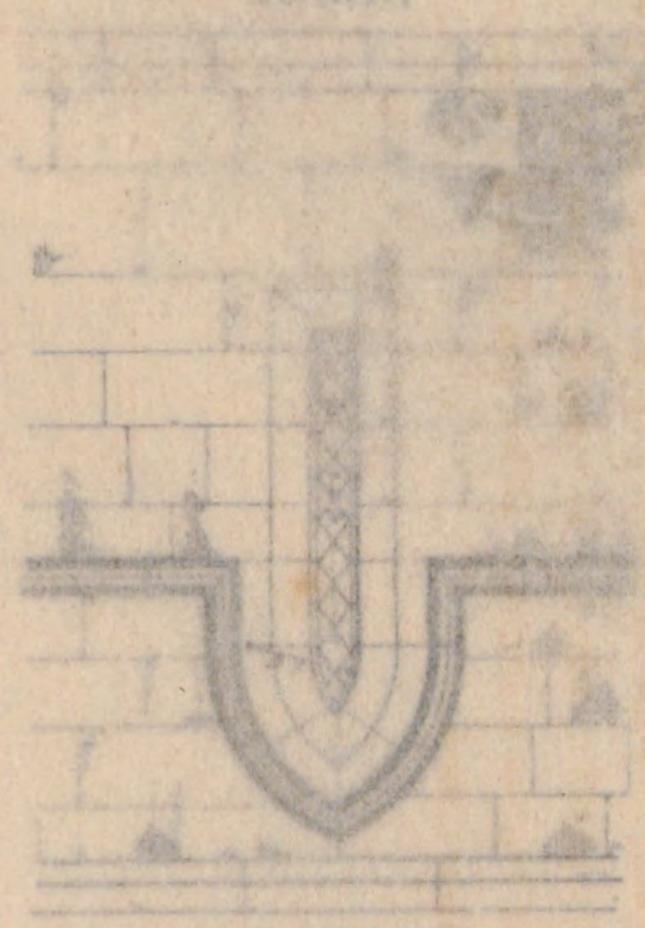
EWAN CHRISTIAN, ARCHT. DEL.

On Zinc by James K. Colling.

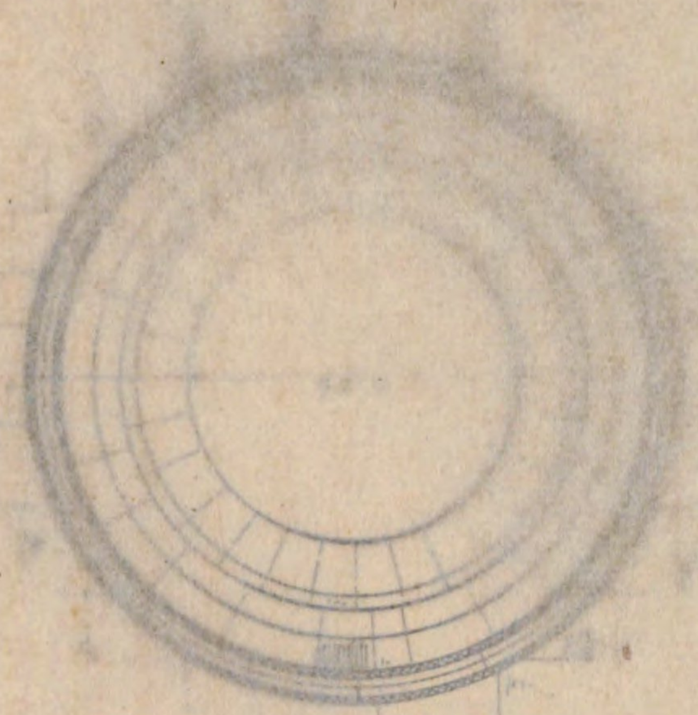
J. R. Jobbins, lith.

On this Plate the remaining [illegible] West Gable Windows, the horizontal [illegible] explain both. The Eastern Windows [illegible] the bells were hung within the roof; the [illegible] Each of these Windows is encircled by [illegible] runs round the Church, and which forms [illegible] member is given one quarter full size in [illegible] what unusual form; but like all the other [illegible] The simple and inexpensive means employed [illegible] ornament, is especially worthy of notice. [illegible] but very effective, by reason of the variety and [illegible] play of light and shade. The Label, which in [illegible] similar to that of the East and West central windows [illegible] occurs at the West end of the South aisle, and which is repeated [illegible] given upon this plate), the termination is the same in all cases, [illegible] XII. The flank windows are probably as small as may be [illegible] but yet in relation to the height of the walls, they are sufficiently [illegible] they are well proportioned, and have a very pleasing effect. The [illegible] height of the walls, and the bottom of the regular masonry. Below [illegible] rubble work, the depth of which was not ascertained.

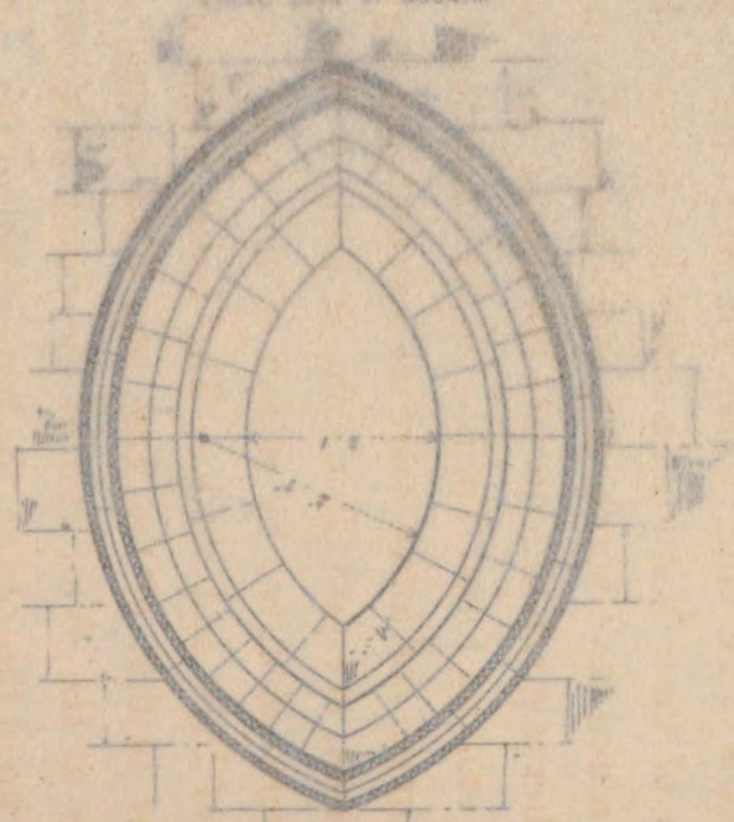




THE WINDOWS IN THE
NORTH & SOUTH AISLES.

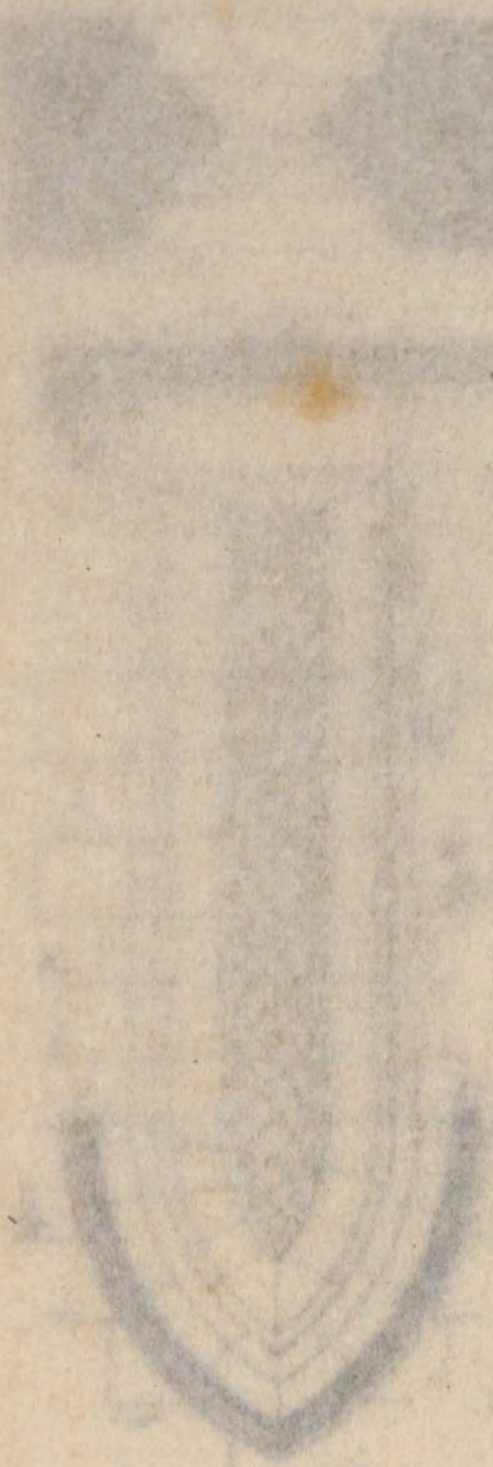


WINDOW IN EAST GABLE.



DETAILS OF THE WINDOWS.

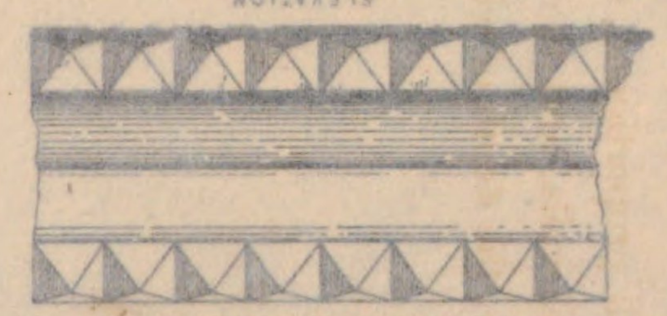
SKELTON CHURCH.



THE EAST WINDOW
SKELTON CHURCH

TERMINATION OF
LABLE AT A.

SECTION
OF PLAIN BUTT



ELEVATION

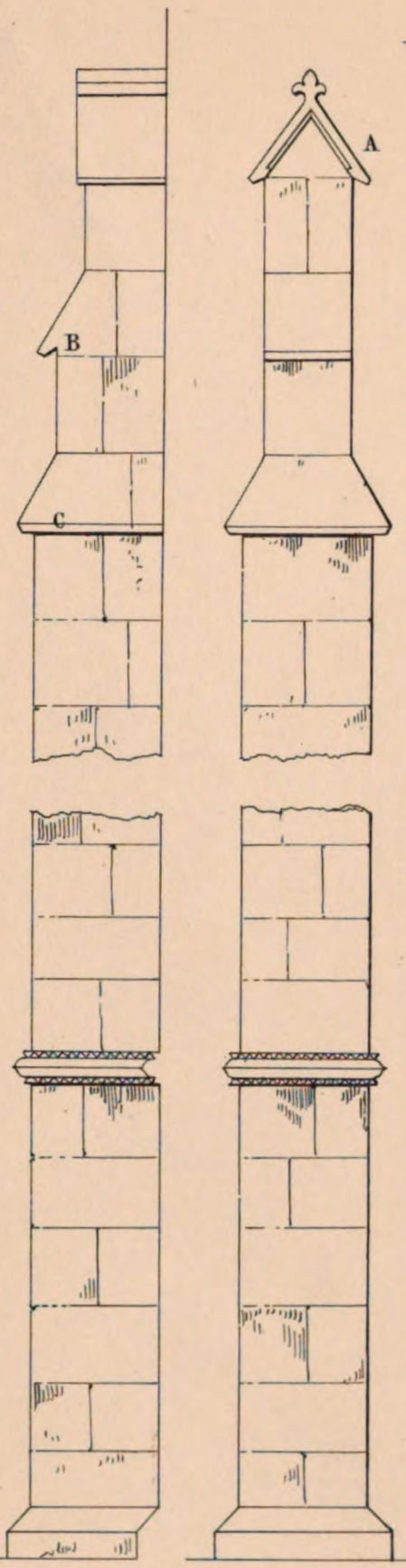
BAND OR STRING MOULDING
RUNNING ROUND THE CHURCH.

PLATE XIII.

On this Plate the remaining Windows of the Church are shown. Of the East and West Gable Windows, the horizontal Section is the same ; one plan is therefore sufficient to explain both. The Eastern Window only is glazed, though probably both were so before the bells were hung within the roof; the Western one is now filled with luffer boarding. Each of these Windows is encircled by the same moulding and enrichment as that which runs round the Church, and which forms also the label for the small flank windows. This member is given one quarter full size in the Plate, and deserves attention, being of a somewhat unusual form; but like all the other detail of the Church, it is very sharp and effective. The simple and inexpensive means employed to give richness to it by the use of the pyramidal ornament, is especially worthy of notice. The Aisle Windows, East and West, are simple, but very effective, by reason of the variety and depth of splay, which give a pleasing play of light and shade. The Label, which in these windows is used only externally, is similar to that of the East and West central windows; and (with one exception, which occurs at the West end of the South aisle, and which is referred to by the letter A, and given upon this plate), the termination is the same in all cases, and like that given in Plate XII. The flank windows are probably as small as any to be found in a country Church; but yet in relation to the height of the walls, they are sufficiently large, and in themselves they are well proportioned, and have a very pleasing effect. The section shows the whole height of the walls, and the bottom of the regular masonry. Below this there is a mass of rubble work, the depth of which was not ascertained.

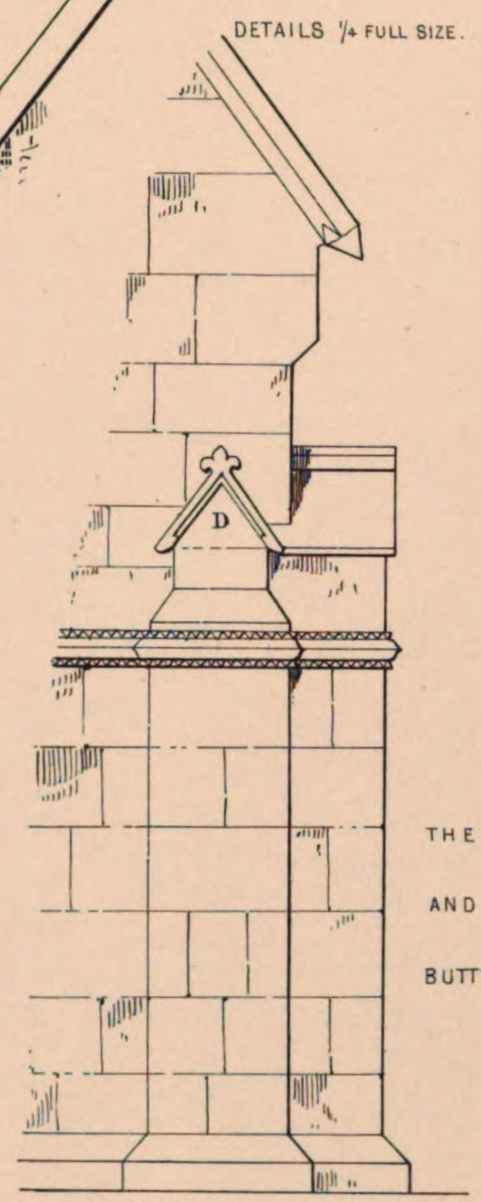
SKELTON CHURCH.

THE BUTTRESSES.



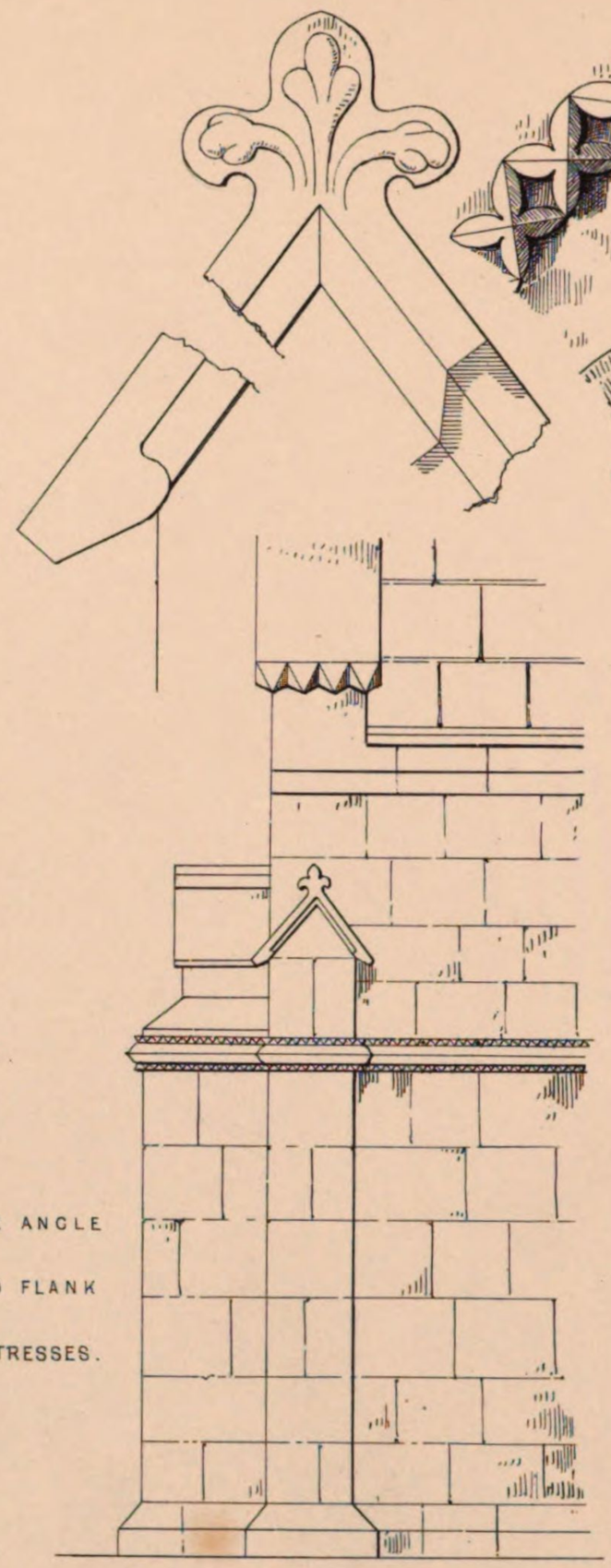
PROFILE FRONT

BUTTRESSES EAST AND WEST AGAINST THE ARCHES OF THE NAVE AND CHANCEL.



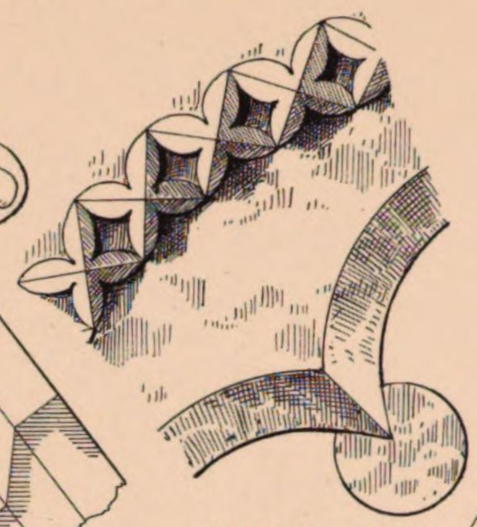
DETAILS ¼ FULL SIZE.

THE ANGLE AND FLANK BUTTRESSES.



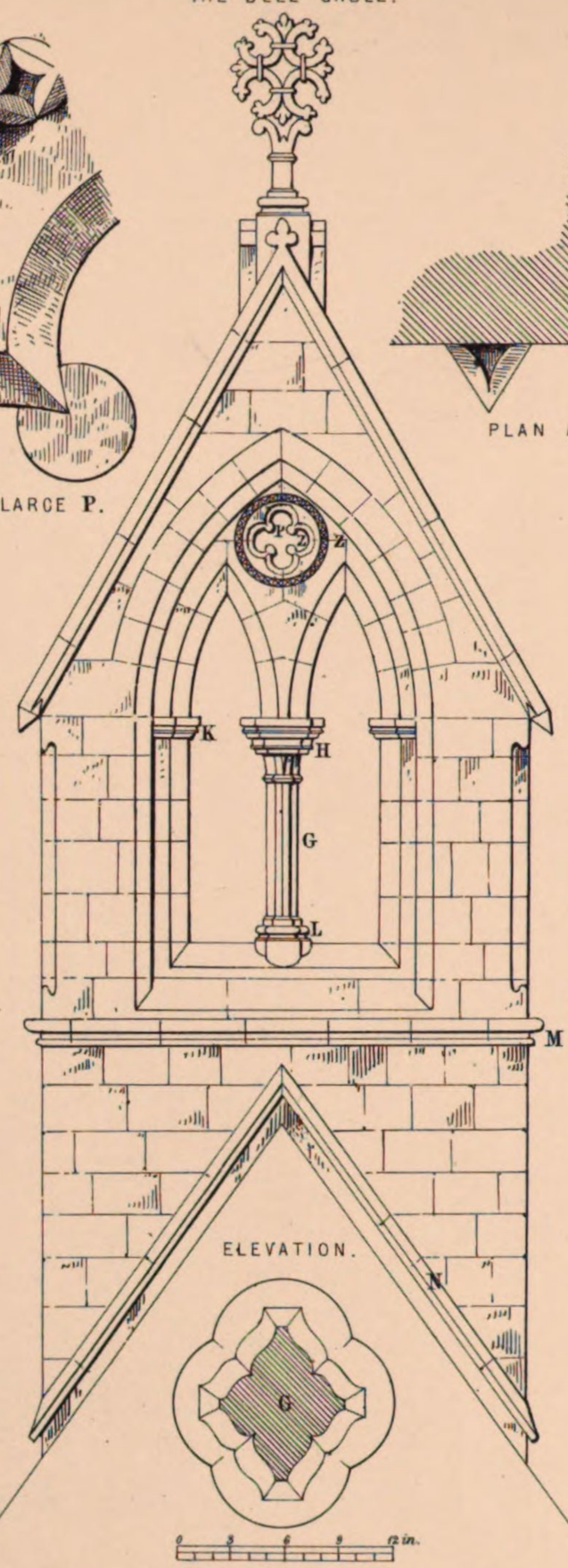
PLAN OF THE ANGLE.

0 5 10 Ft

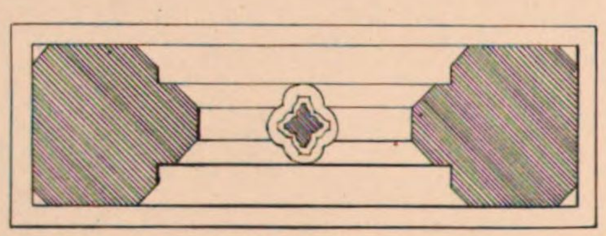


CUSP AT LARGE P.

THE BELL GABLE.

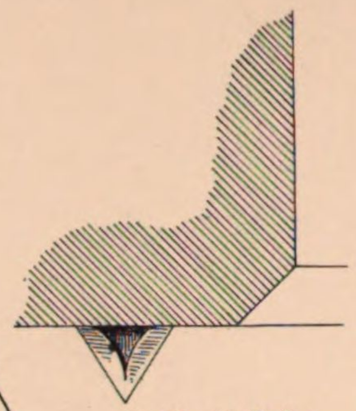


ELEVATION.

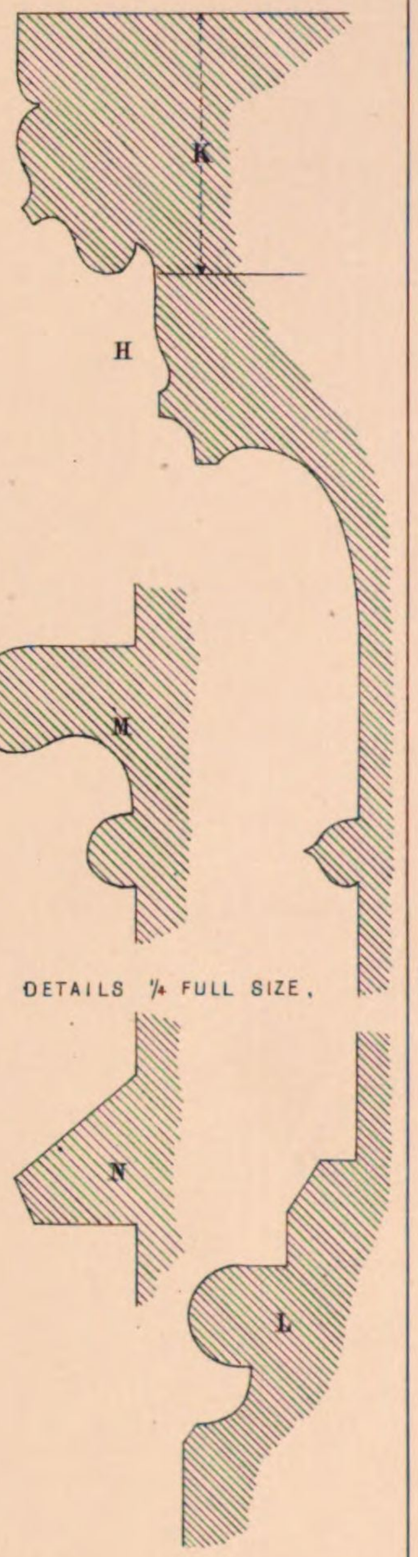


PLAN.

0 5 10 Ft



PLAN AT Z Z.



DETAILS ¼ FULL SIZE.

EWAN CHRISTIAN, ARCHT DEL

On Zinc by J.K. Colling.

J.R. Jobbins, Lith.

PLATE XIV.

In this Plate are given the details of the Buttresses, and of the Bell Gable.

In the Buttresses there is but little variety. The four placed to resist the thrust of the arches of the Nave and Chancel are of one pattern; and of the angle buttresses, the four set East and West are made similar in plan to the former, whilst those North and South are made like the others on the flank of the building; all of them being brought to one dimension in the Plan immediately under the canopies. On one of the canopies only is still to be discerned traces of foliage carved upon the face of the finial moulding, as represented in this Plate. Probably the others may also have been at one time similarly enriched.

The Bell Gable has frequently been given in former publications, oftentimes very incorrectly, and perhaps never before from actual measurement. It is here given with all its details carefully drawn to scale. The Cross on the apex is not original. The peculiar form of the capital of the clustered pillars shows how little the Architects of the olden time cared for exact conformity to general usage, when a departure from it was necessary for any specific object, and that they always adapted the means to the end they had in view. The squareness of the upper members was evidently designed for the purpose of giving sufficient substance to receive the iron sockets upon which the bells were to swing; and although the bells have been long removed, the sockets still remain to testify to the fitness for their reception of the situation provided for them, to which indeed it is much to be regretted they are not restored. The upper mouldings of the capital are used also upon the jamb for a similar purpose. The bells, two in number, are now hung in the roof at the West end; the circular West window being filled with luffer boarding for the purpose of transmitting the sound. When they were removed, there is, I believe, no means of ascertaining. Gent, who saw the Church in 1731, says they were then hung in a little covered steeple, and gives a sketch in which it is shown

SKELTON CHURCH.

THE BUTTRESSES.

THE BELL GABLE.

DETAILS AT FULL SIZE.

PLATE XIV.

In this Plate are given the details of the Buttresses, and of the Bell Gable.

In the Buttresses there is but little variety. The four placed to resist the thrust of the arches of the Nave and Chancel are of one pattern; and of the angle buttresses, the four set East and West are made similar in plan to the former, whilst those North and South are made like the others on the flank of the building; all of them being brought to one dimension in the Plan immediately under the canopies. On one of the canopies only is still to be discerned traces of foliage carved upon the face of the finial moulding, as represented in this Plate. Probably the others may also have been at one time similarly enriched.

The Bell Gable has frequently been given in former publications, oftentimes very incorrectly, and perhaps never before from actual measurement. It is here given with all its details carefully drawn to scale. The Cross on the apex is not original. The peculiar form of the capital of the clustered pillars shows how little the Architects of the olden time cared for exact conformity to general usage, when a departure from it was necessary for any specific object, and that they always adapted the means to the end they had in view. The squareness of the upper members was evidently designed for the purpose of giving sufficient substance to receive the iron sockets upon which the bells were to swing; and although the bells have been long removed, the sockets still remain to testify to the fitness for their reception of the situation provided for them, to which indeed it is much to be regretted they are not restored. The upper mouldings of the capital are used also upon the jamb for a similar purpose. The bells, two in number, are now hung in the roof at the West end; the circular West window being filled with luffer boarding for the purpose of transmitting the sound. When they were removed, there is, I believe, no means of ascertaining. Gent, who saw the Church in 1731, says they were then hung in a little covered steeple, and gives a sketch in which it is shown

at the West end of the Church. In a view of the Church made by Mr. Halfpenny, towards the close of the same century, this steeple does not appear; but it was probably removed when the smaller bell was recast, in 1782; and possibly the date upon the older bell may be that of the first removal from the Bell Gable.

The inscriptions on the bells are as follows:—on the larger one,

Gloria in excelsis Deo.
Richard Maskell, Churchwarden, 1677.

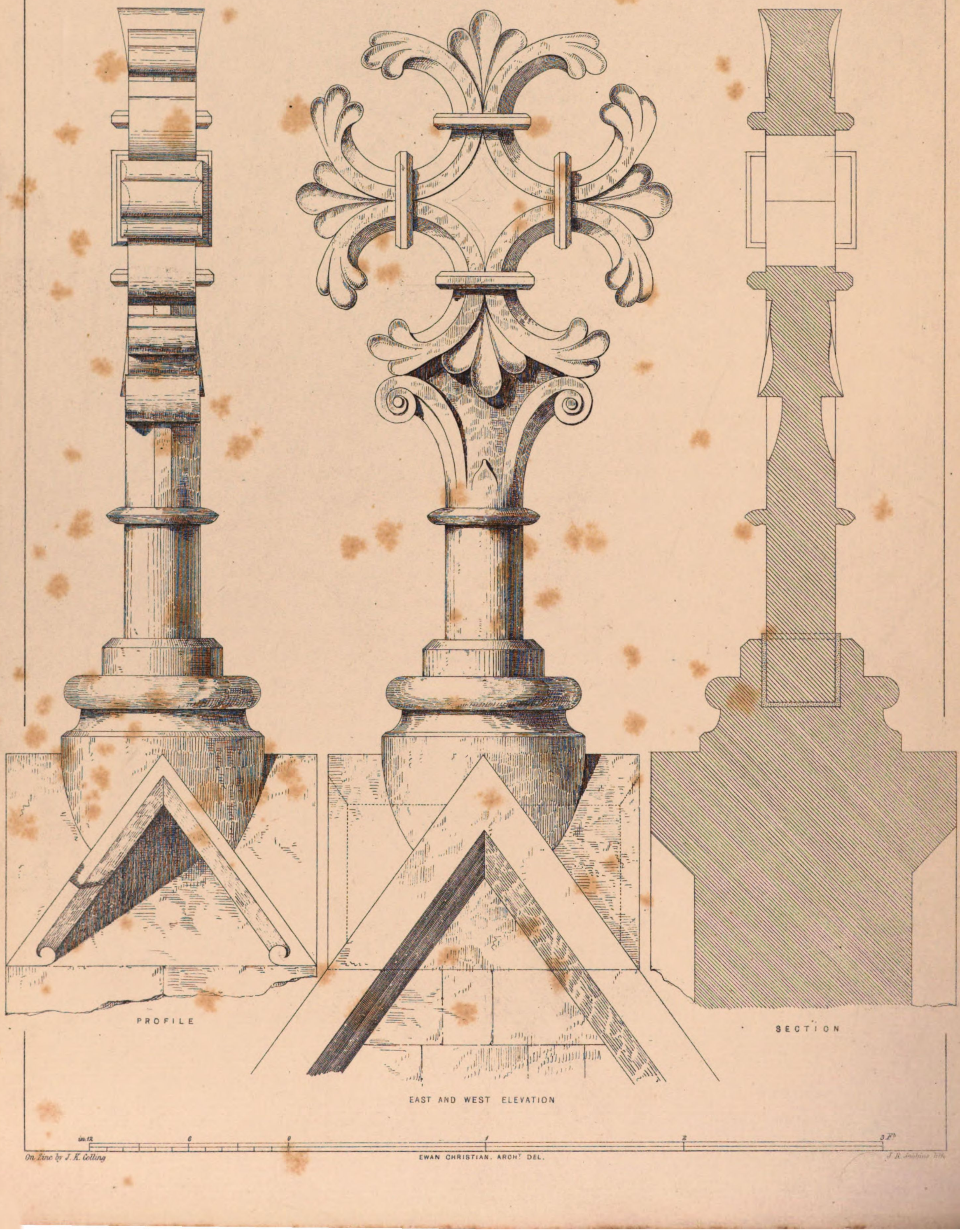
On the smaller,

Soli Deo gloria, pax hominibus.
Dalton Founder. York. 1782.

There is no appearance of any passage for the ropes for ringing the bells; but possibly they might have been carried down outside and through the roof, a plan which is still in use in other similar instances.

SKELTON CHURCH.

THE CROSS.



PROFILE

EAST AND WEST ELEVATION

SECTION

On Zinc by J. K. Colling

EWAN CHRISTIAN. ARCHT. DEL.

J. R. Jenkins Lith.

PLATE XV.

The very beautiful Cross given in this Plate is that upon the East Gable, from which the others upon the West and Bell Gables, appear to have been copied; without carrying out, however, the nicety of detail and execution here observable. The drawing for this was carefully made from measurement, and has been again compared with the original to ensure its perfect accuracy in every part.

There are perhaps few, if any, more beautiful Crosses in this style in the kingdom. The manner in which it is set is worthy of observation. The stone work of the base is cut away in the middle, and a strong lead socket, quarter inch thick, is let into it, as represented in the section; into this the shaft of the Cross is inserted. This lead socket has preserved the Cross itself firm and immovable, whilst a large portion of the upper member of the base has been broken away. This may perhaps be owing to the expansion of the metal; and it may therefore be questioned whether the method here used is so good a plan of fixing as that of a dowel, but at any rate it is deserving of notice.

SECTION

EAST AND WEST ELEVATION

PLATE XV.

The very beautiful Cross given in this Plate is that upon the East Gable, from which the others upon the West and Bell Gables, appear to have been copied; without carrying out, however, the nicety of detail and execution here observable. The drawing for this was carefully made from measurement, and has been again compared with the original to ensure its perfect accuracy in every part.

There are perhaps few, if any, more beautiful Crosses in this style in the kingdom. The manner in which it is set is worthy of observation. The stone work of the base is cut away in the middle, and a strong lead socket, quarter inch thick, is let into it, as represented in the section; into this the shaft of the Cross is inserted. This lead socket has preserved the Cross itself firm and immovable, whilst a large portion of the upper member of the base has been broken away. This may perhaps be owing to the expansion of the metal; and it may therefore be questioned whether the method here used is so good a plan of fixing as that of a dowel, but at any rate it is deserving of notice.

On Zinc by J.R. Cobbing.

EWAN CHRISTIAN, ARCHT. DEL

J.R. Jobbins, lith.

SKELTON CHURCH.

THE CROSS
ON GABLE OVER SOUTH DOORWAY

ELEVATION

PLAN

12 6 0 1 2 Feet

SECTION OF CAPITAL
AND BASE MOULDINGS
½ FULL SIZE

TOP OF BASE

C

D

THE PIERS AND PILLARS
AT LARGE

PRESENT FLOOR LEVEL

A A

½ PLAN AT A A.

½ PLAN AT B B

ANGLE OF CLUSTERED PIERS
UNDER CHANCEL ARCH.

TERMINAL OF THE STRING MOULDING
NEXT SOUTH DOORWAY.

DETAILS OF THE INTERIOR

B B

PLAN

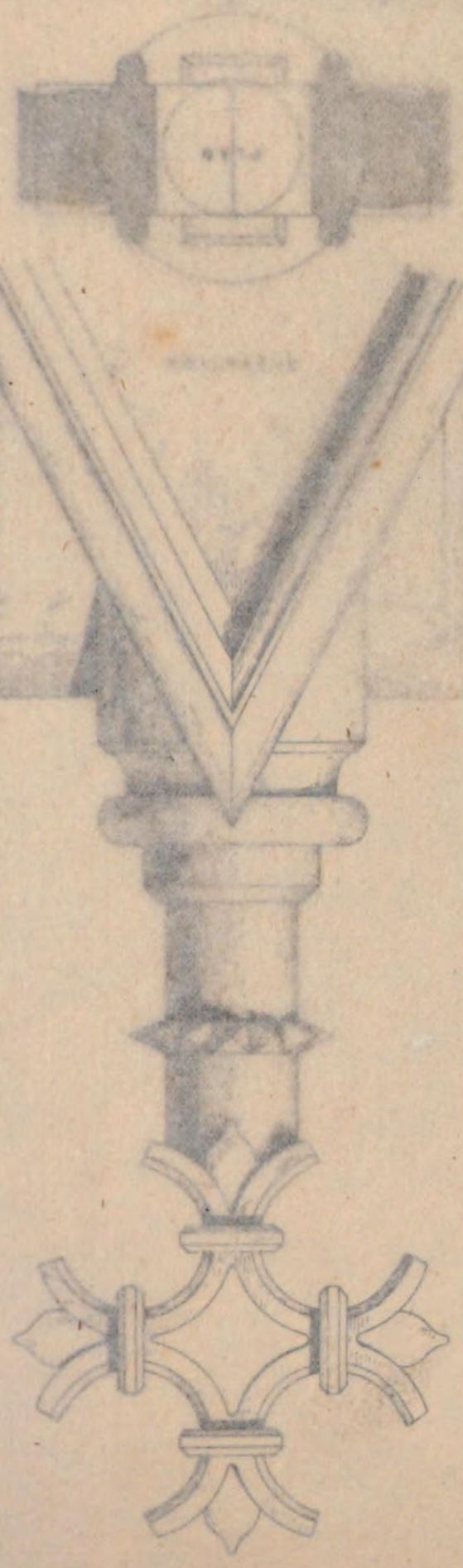
BRACKET IN CHANCEL.

PLATE XVI.

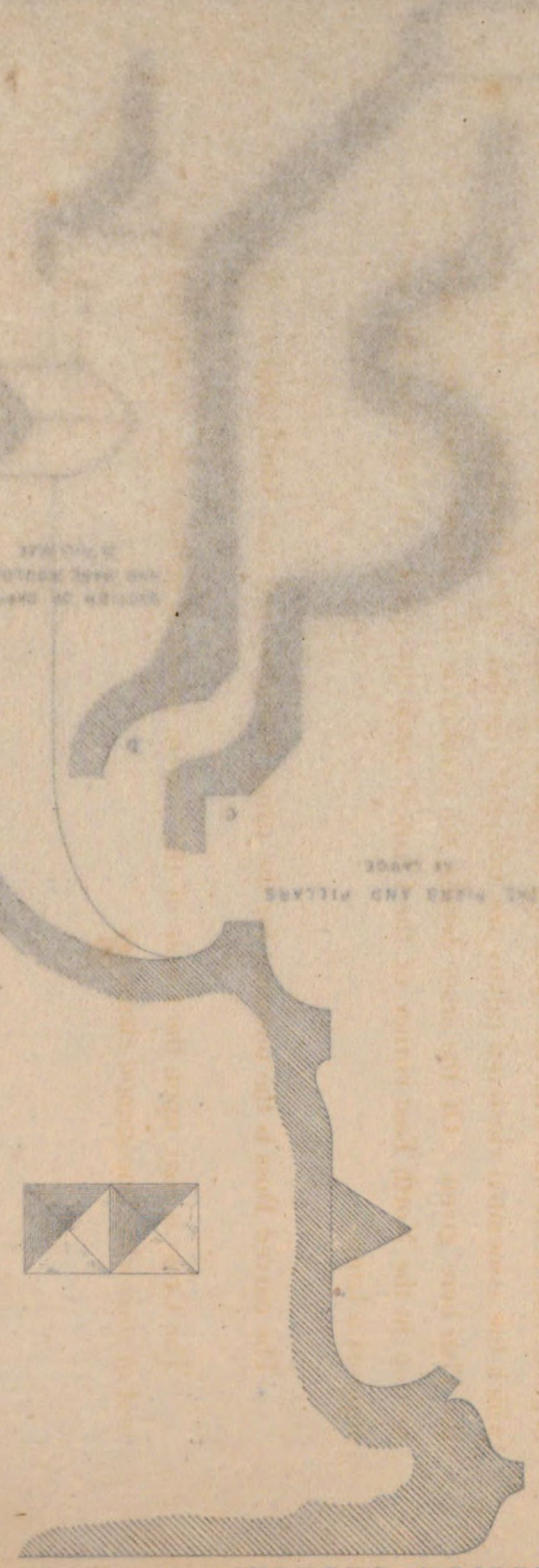
Is chiefly occupied with details of the Interior of the Church. The clustered shafts of the Pillars, with their capitals and bases, have a very rich effect, which the simple splays of the arches hardly carry out in the upper part of the building; but still the general effect is good, and accordant with the exceeding simplicity of the whole Church. The manner in which the associated clustered pillars are brought together at the Chancel arch, is shown by the Plan here given. Of the other details, the bracket is that shown upon the transverse section in the North East corner of the Chancel, near the Altar. It was probably used to support a lamp.

The carved Boss is the terminal for the string moulding next the South doorway.

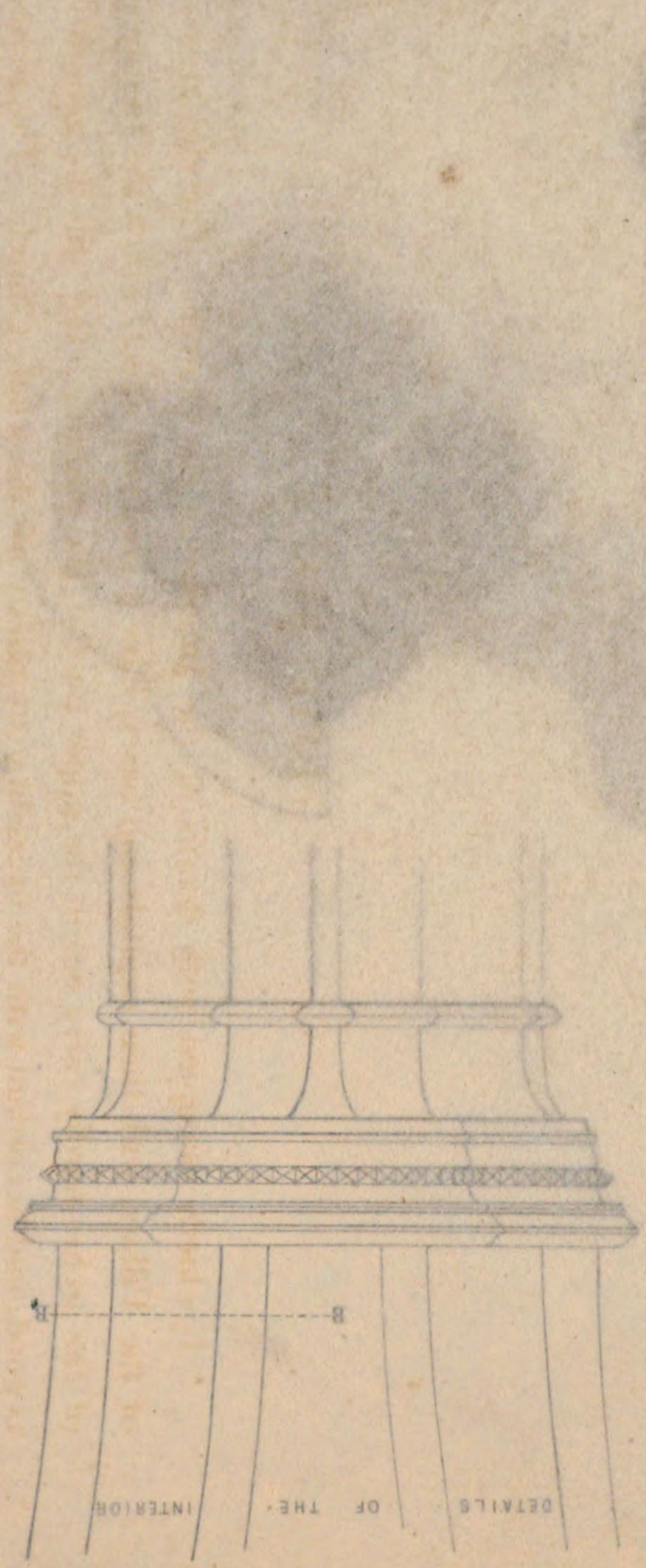
The Cross is that upon the Gable of the Porch, which is undoubtedly an original one, and of somewhat uncommon character.



THE CROSS
ON GABLE OVER SOUTH DOORWAY



SKELTON CHURCH.



DETAILS OF THE INTERIOR

PLATE XVI.

Is chiefly occupied with details of the Interior of the Church. The clustered shafts of the Pillars, with their capitals and bases, have a very rich effect, which the simple splays of the arches hardly carry out in the upper part of the building; but still the general effect is good, and accordant with the exceeding simplicity of the whole Church. The manner in which the associated clustered pillars are brought together at the Chancel arch, is shown by the Plan here given. Of the other details, the bracket is that shown upon the transverse section in the North East corner of the Chancel, near the Altar. It was probably used to support a lamp.

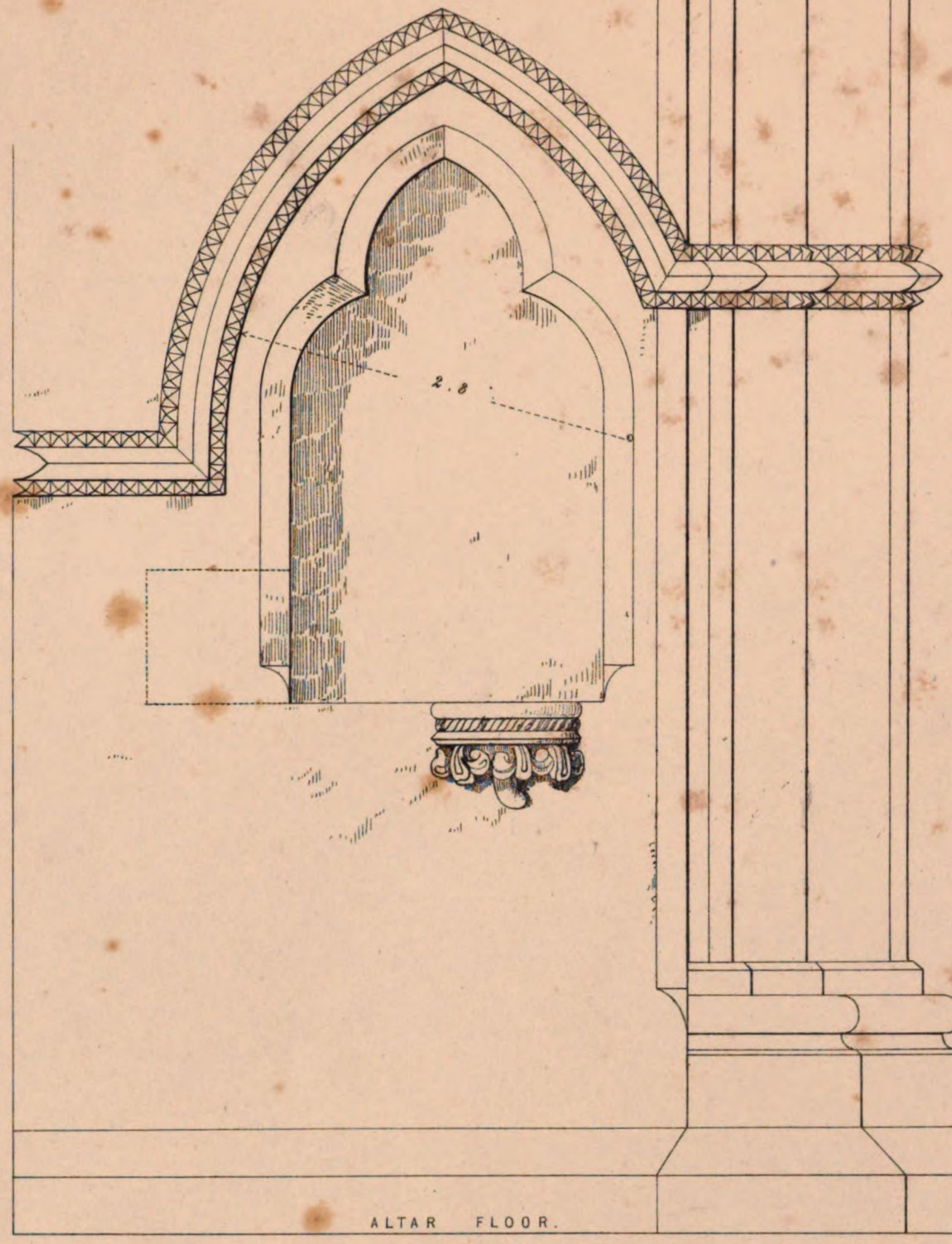
The carved Boss is the terminal for the string moulding next the South doorway.

The Cross is that upon the Gable of the Porch, which is undoubtedly an original one, and of somewhat uncommon character.

SKELTON CHURCH.

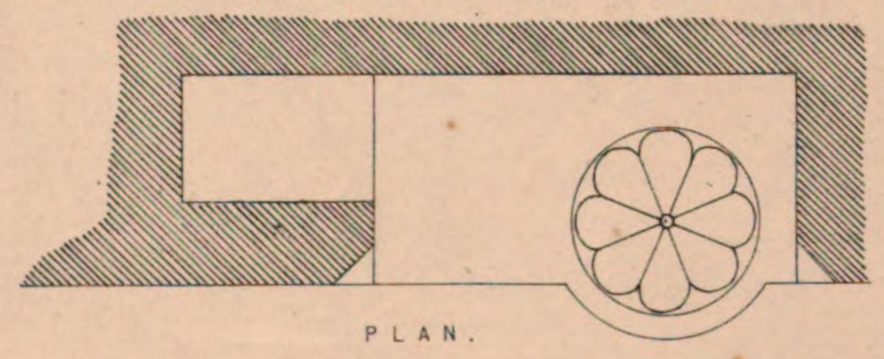
DETAILS OF THE INTERIOR.

THE PISCINA
IN THE CHANCEL.

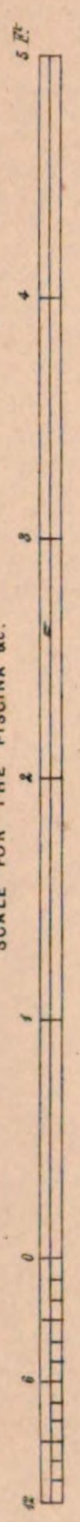


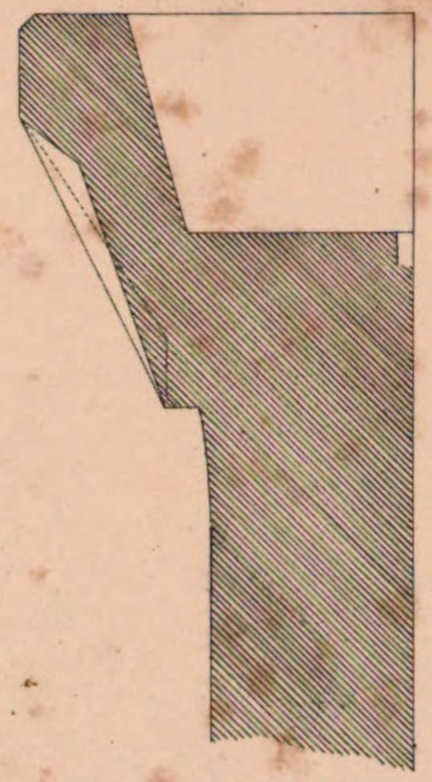
ALTAR FLOOR.

ELEVATION.



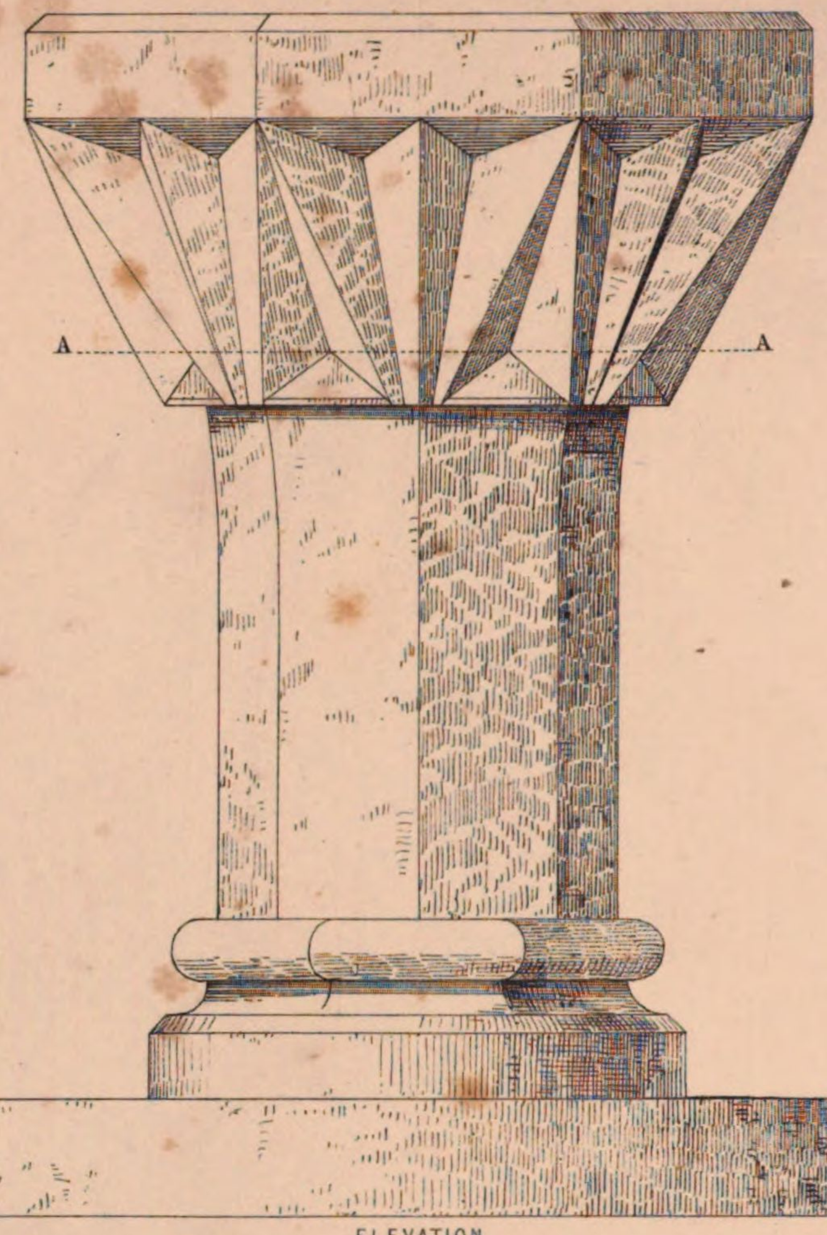
PLAN.



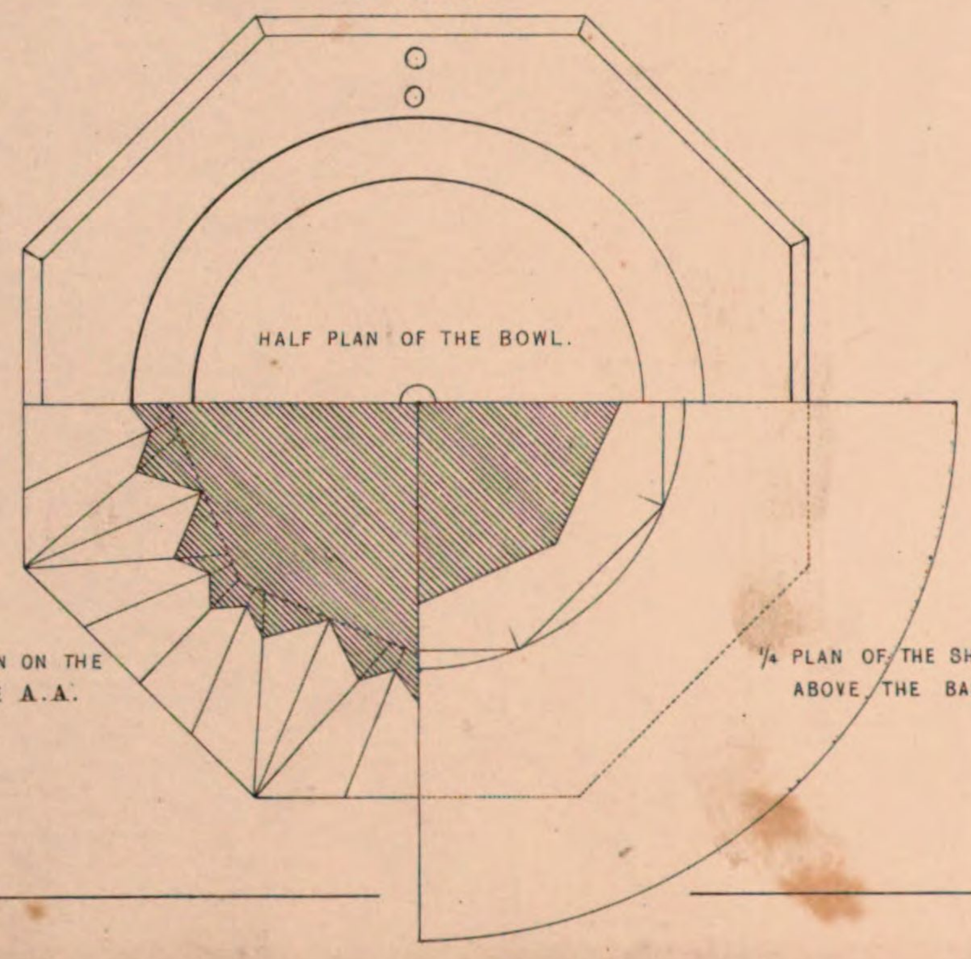


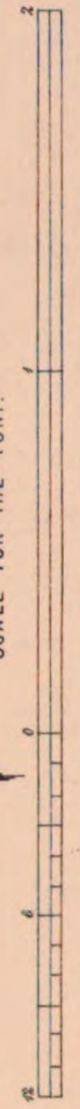
SECTION

THE FONT.



ELEVATION





EWAN CHRISTIAN, ARCHT. DEL.

On Zinc by J.K. Colling

J.R. Jobbins. Litho.

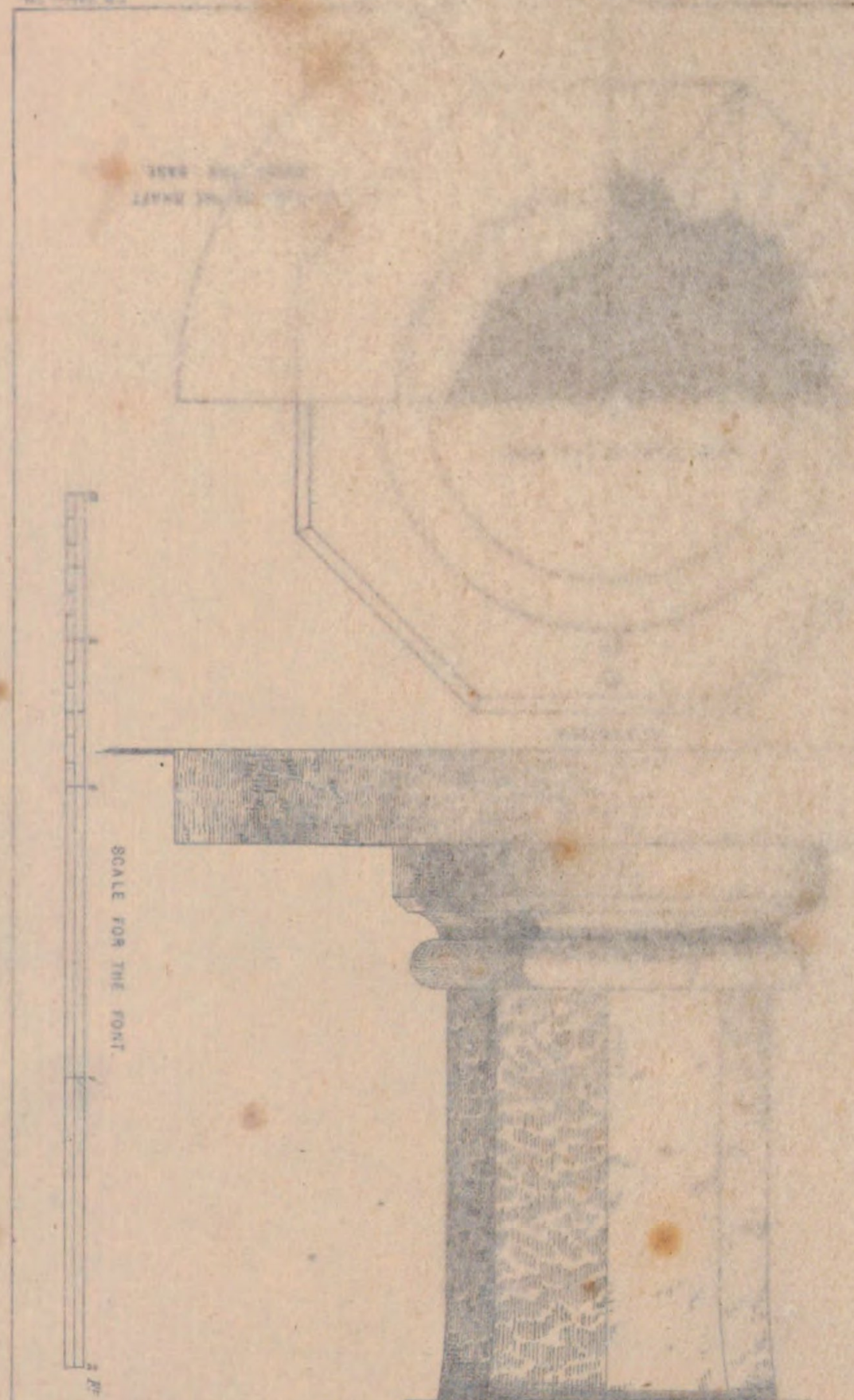
PLATE XVII.

On this Plate are given the remainder of the details of the Interior. The Piscina, as has been before observed, is three times repeated. The lower part of those in the Aisles is however now covered up by pewing, and probably the bowls have been destroyed. The water-drain is filled up with dust, &c. On the left-hand side of the Piscina is a recess, probably made for the reception of the sacred elements.

The Font is of the same date as the Church: of an uncommon form, but simple and effective. The step shewn in the drawing is modern. There is a water-drain, though now stopped up: and on the top surface, on opposite sides, are two shallow holes, which may perhaps have been made to fix a cover in, of which however there are now no remains, and nothing better than a copper lid occupies its place.

On Zinc by J. K. Colling

J.K. Colling del.

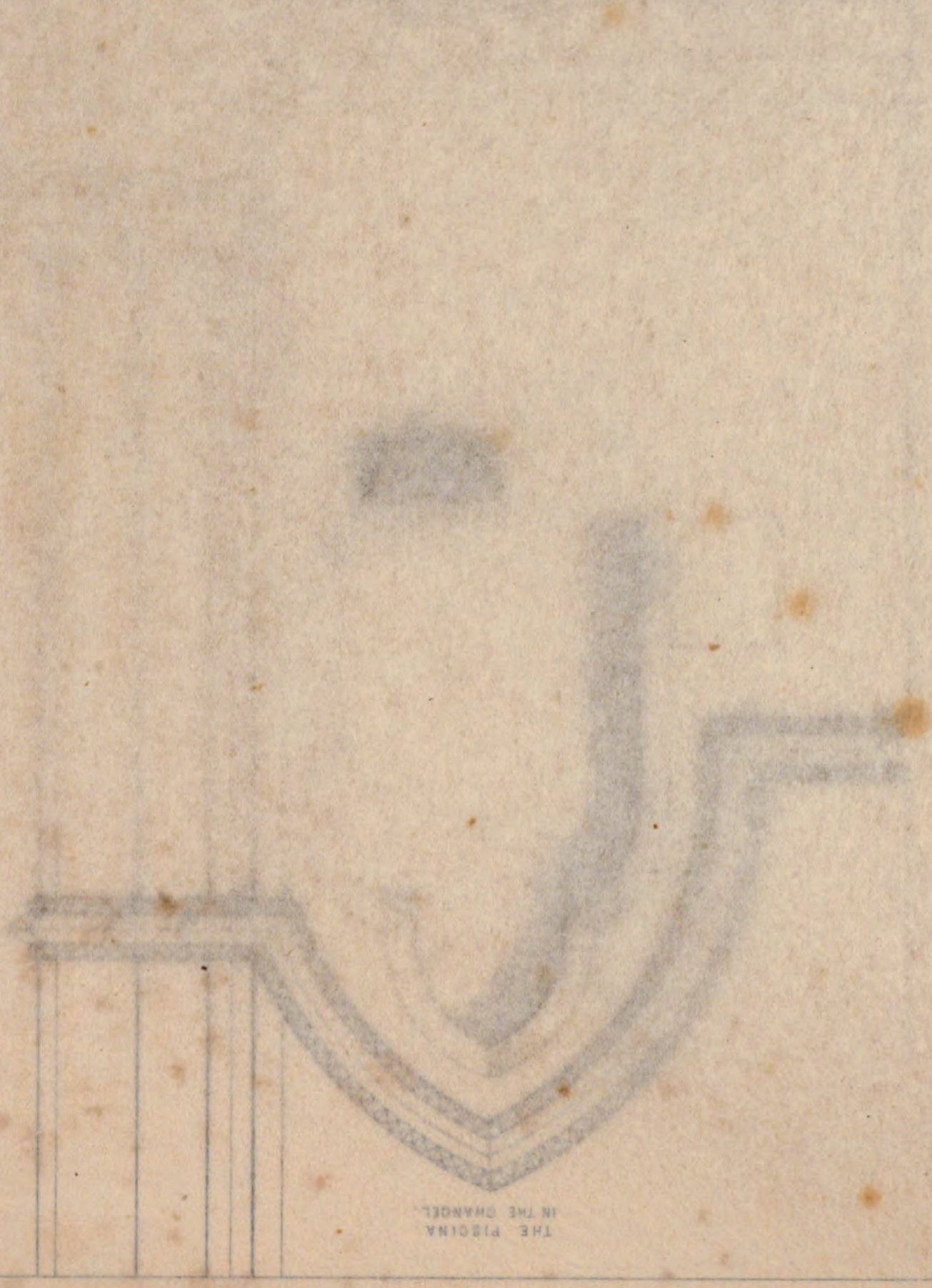


SCALE FOR THE FONT.

THE FONT.

DETAILS OF THE INTERIOR

SKELTON CHURCH.



THE PISCINA
IN THE CHANCEL.

PLATE XVII.

On this Plate are given the remainder of the details of the Interior. The Piscina, as has been before observed, is three times repeated. The lower part of those in the Aisles is however now covered up by pewing, and probably the bowls have been destroyed. The water-drain is filled up with dust, &c. On the left-hand side of the Piscina is a recess, probably made for the reception of the sacred elements.

The Font is of the same date as the Church; of an uncommon form, but simple and effective. The step shown in the drawing is modern. There is a water-drain, though now stopped up; and on the top surface, on opposite sides, are two shallow holes, which may perhaps have been made to fix a cover in, of which however there are now no remains, and nothing better than a copper lid occupies its place.

C. F. HODGSON,

PRINTER,

GOUGH SQUARE, FLEET STREET, LONDON.

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Christian, Ewan

Architectural Illustrations of Skelton church, Yorkshire By Ewan Christian. Accompanied by a brief descriptive account of the building

London 1846

2 A.civ. 44 h
urn:nbn:de:bvb:12-bsb10933296-8